Comic & Illustration Art

The Property of a Distinguished American Collector

Auction December 12, 2019

Comic & Illustration Art

The PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR Auction 114

Auction Thursday, December 12, 2019 at 11:00 am PST

LIVE • MAIL • PHONE • FAX • INTERNET

Place your bid over the Internet!
Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information visit us @ www.profilesinhistory.com

Auction location
Profiles in History
26662 Agoura Road
Calabasas, CA 91302

Auction preview (by appointment only)
West Coast — Nov. 1 - Dec. 11
Profiles in History
26662 Agoura Road
Calabasas, CA 91302
Contact: (310) 859-7701
zach@profilesinhistory.com

East Coast — Dec. 5 - Dec. 7
Society of Illustrators
128 E 63rd St.
New York, NY
Contact: Rob Pistella (804) 363-1365
RobPistella@mac.com

Telephone
1-310-859-7701

Fax
1-310-859-3842

E-mail address
info@profilesinhistory.com

Website
www.profilesinhistory.com

Profiles in History

President/Chief Executive Officer: Joseph M. Maddalena

Acquisitions/Consignment Relations: Brian R. Chanes

General Manager/Creative Director: Lou Bustamante

Auctioneer: Stacey Roman

Comic Art Specialist: Jon Mankuta

Comic Art Specialist: Rob Pistella

Editor: Joe Moe

Editor: Zach Pogemiller

Photography/Auction Specialist: Michael Mansfield

Auction Associate: Catherine Mansfield

Office Manager: Marlene Escalera

Publicist: Nancy Seltzer & Associates

Social Media: Brightage Digital Creative Agency

Find us on twitter @ twitter.com/pihauctions

Find us on facebook @ www.facebook.com/ProfilesInHistory

Comic & Illustration Art

The Property of a Distinguished American Collector

What makes a "Distinguished Collector"?

A distinguished collector is an individual who has elevated himself within the field by curating an assemblage of such breadth and quality that few can match its stature. Through discernment, taste, and vision, this individual marshals his resources to acquire a body of material that is not only representative of styles and periods, but also selects for works of lasting importance. From an objective perspective, the only downside to the distinguished collector's endeavor is that prized material vanishes from the market. The collection on offer here epitomizes both breadth and quality, representing a majority of artists who have had an enduring impact on the medium with examples of their most iconic output. These pieces, in large part, have been locked away for decades. It's incredibly rare for such a bonanza to see the light of day. The property of a distinguished collector coming to market is always an event, but in this case, with the offering of Bernie Wrightson's wraparound cover for the illustrated edition of *Frankenstein* by Mary Wollstonecraft Shelley, it is truly a historic occasion. While certainly Wrightson's magnum opus, this mammoth illustration is arguably the finest work in pen and ink accomplished in the twentieth (or perhaps, any) century.

The following selection is just a glimpse of the top-tier material contained in these pages:

- John Byrne original artwork for *Fantastic Four* #256 complete 22-page story "The Annihilation Gambit".
- Jack Kirby and John Verpoorten original artwork for *The Eternals* #2 cover and complete 17-page story "The Celestials".
- Jack Kirby and Vince Colletta original artwork for *The Mighty Thor* #139 complete 16-page story "To Die Like a God" and many other iconic Kirby artworks.
- Al Williamson, Frank Frazetta, and Roy Krenkel original artwork for *Weird Fantasy* #20 complete 7-page story "I, Rocket".
- Robert Crumb original artwork for *American Splendor* #4 complete 7-page story "The Young Crumb Story".
- Robert Crumb original artwork for *Introducing Kafka* complete 10-page story "In The Penal Colony".
- Steve Ditko (6) *The Amazing Spider-Man* pages from the famous original 1960s run & *Strange Tales* #131 Page 3.
- Will Eisner original artwork for complete 7-page *The Spirit* story "The Fly" dated March 10, 1946.
- Graham Ingels original artwork for *Vault of Horror* #38 complete 7-page "The Witch's Cauldron!" story "Out of Sight..."
- Wally Wood original artwork for *Two Fisted Tales* #35 complete 7-page story "New Orleans".
- Barry Windsor-Smith original monumental painting "Artemis & Apollo" and "Conan" artwork.
- Michael Kaluta monumental original painting "The Shadow Knows" and many other Kaluta works.
- Many complete stories from the Golden Age of EC Comics.
- A plethora of covers and interiors from *MAD Magazine*.
- Bernie Wrightson original cover painting for *A Look Back*.
- Barry Windsor-Smith (2) "Weapon X" pages from *Marvel Comics Presents*.
- Jim Lee and Scott Williams original double page splash artwork for *Batman* #611.
- John Buscema and George Klein original title splash artwork for *Avengers* #58 Page 1.
- Brian Bolland original artwork for *The Outisders* #18 complete 8-page story "Freeway of Fear".
- John Romita, Jr. and Bob Wiacek original artwork for *Iron Man* #264 complete 22-page story "Where Is Iron Man".
- Sanjulián original cover painting for *Eerie* #53 featuring "The Mummy".
- Dave Stevens and Dave Dorman original cover painting for *Rocketeer Adventure Magazine* #2.
- Frank Frazetta original sketches for Canaveral plates.
- Gene Colan original large self-portrait artwork with his most popular superheroes.
- Jeff Jones original oil paintings including "The Mummy".
- Ken Kelly original "Conan" painting "Chamber of Illusions".

Thank you for participating and good luck!

Joe Maddalena and the PIH Team

Prospective buyers are advised to personally examine any property prior to bidding. All lots are sold "as is." The art offered for sale in this auction is largely vintage production art. This means the art was created for the purpose of being mechanically reproduced, and was physically handled by production staff. Accordingly, the art may exhibit such characteristics as bends, folds, minor tears in paper or boards, mild discoloration, slight staining, residual glue or tape marks on recto or verso, stray marks, and other physical imperfections. Prospective buyers should not expect that art will be in "perfect" condition. Bidders may call us with condition questions about specific lots, however any statement made by us should be considered our opinion only and not a statement of fact. Our subjective opinions cannot be considered warranties or representations, nor will they constitute any assumption of liability on our part. Therefore once again, all prospective buyers are advised to personally examine any property prior to bidding, by appointment, in either New York City or Los Angeles, California.

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER
Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") **twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check; or twenty four percent (24%) of bid price if paid by Credit Card; and twenty eight percent (28%) of bid price and won through the internet;** (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. All International purchases must be paid via bank wire transfer, contact our main office for bank wire information.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.
In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is." By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone, internet or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve. Bidding increments se registration page.

Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the Internet carry a 28% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form. Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in California to the buyer's door. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier.

After approximately 45 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

Sales Results

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

Auction Estimate

If you are considering selling your property, you can bring items to our Calabasas, CA salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

Delivery of Property to Profiles in History

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

Pre-Auction Notification

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

Catalog Images:

Some of the images representing group lots may show replicated photographs to illustrate count. Items are sold "as is" no returns on group lots.

Catalog Images:

Catalog images representing group lots (defined as any lot containing more than one item) may show replicated photographs to illustrate count are sold "as is" and are not subject to return. Not all the items in a group lot are shown and some images in the catalog are cropped for illustration purposes. We strongly encourage you to view the items before bidding or call 1-(310)-859-7701 for a more specific condition report.

Photographs, Illustrations and Screen Shots:

Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

Trademarks:

In the catalog descriptions, Profiles takes steps to identify and provide provenance for an item offered at auction. In many cases, the items offered were used in or in conjunction with motion pictures and are furnished in order to fully identify and describe the item offered at auction, including photographs, illustrations, and screen shots. In all cases, the use of the titles or other elements of these motion pictures is for informational purposes only.

Copyrights:

All items offered are original, and neither Profiles nor the Consignor make any statements, representation or warranty concerning the copyright of such items. The depiction of the item in the catalog and other auction promotions are purely for informational and reference purposes regarding the offering of the item at auction.

Shipping:

Please remember that the buyer is responsible for ALL shipping charges. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale. Many items in this sale are located outside of California and will require special shipping arrangements.

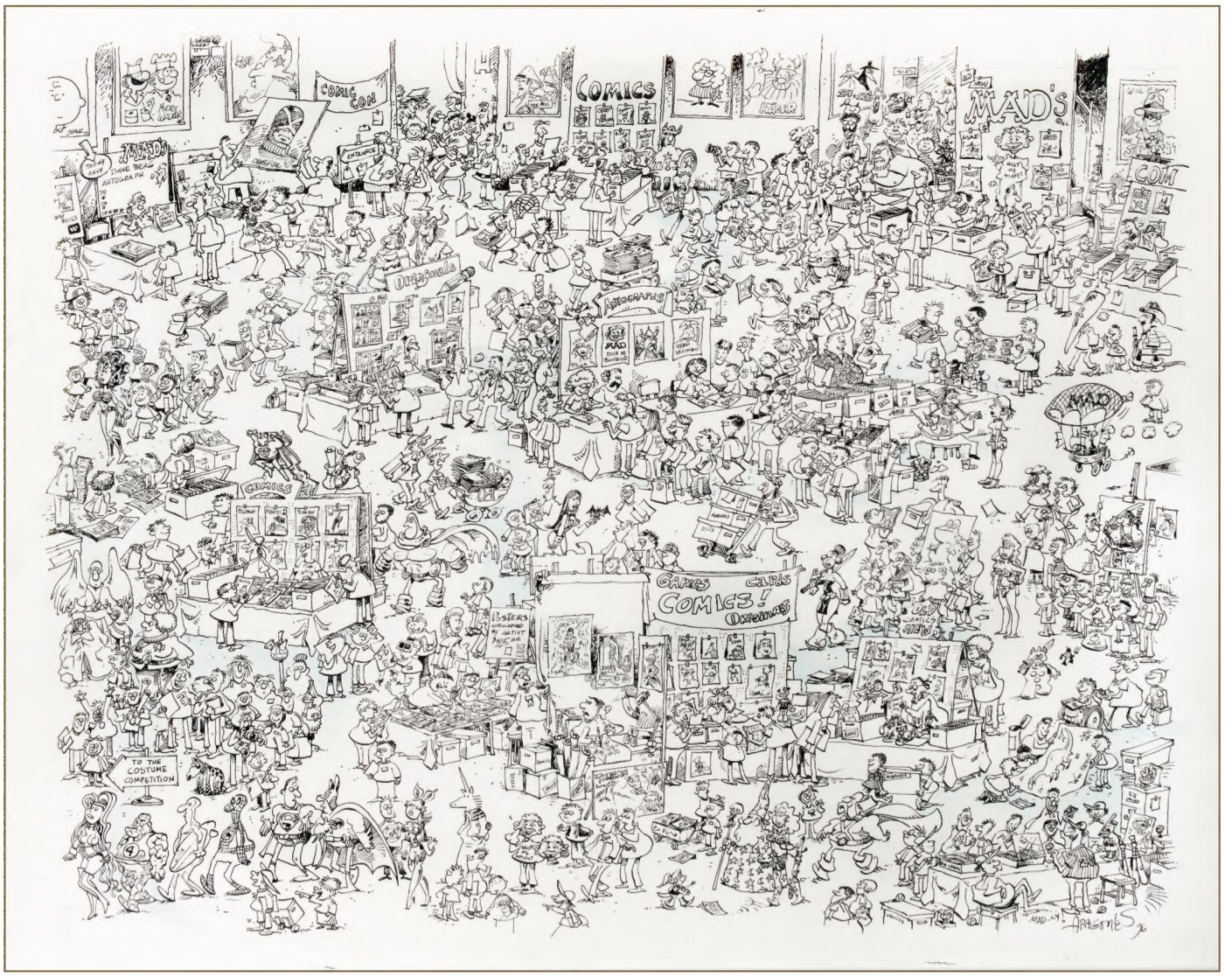
Bidders please note that some items might be located off-site, and are in other states or countries. Profiles has done its best to notate each particular lot in which this applies. Please be reminded that in all purchases shipping is to be arranged by the buyer using the shipper of their choice. For a list shippers local to our California offices, please contact us.

IMPORTANT SALES TAX INFORMATION

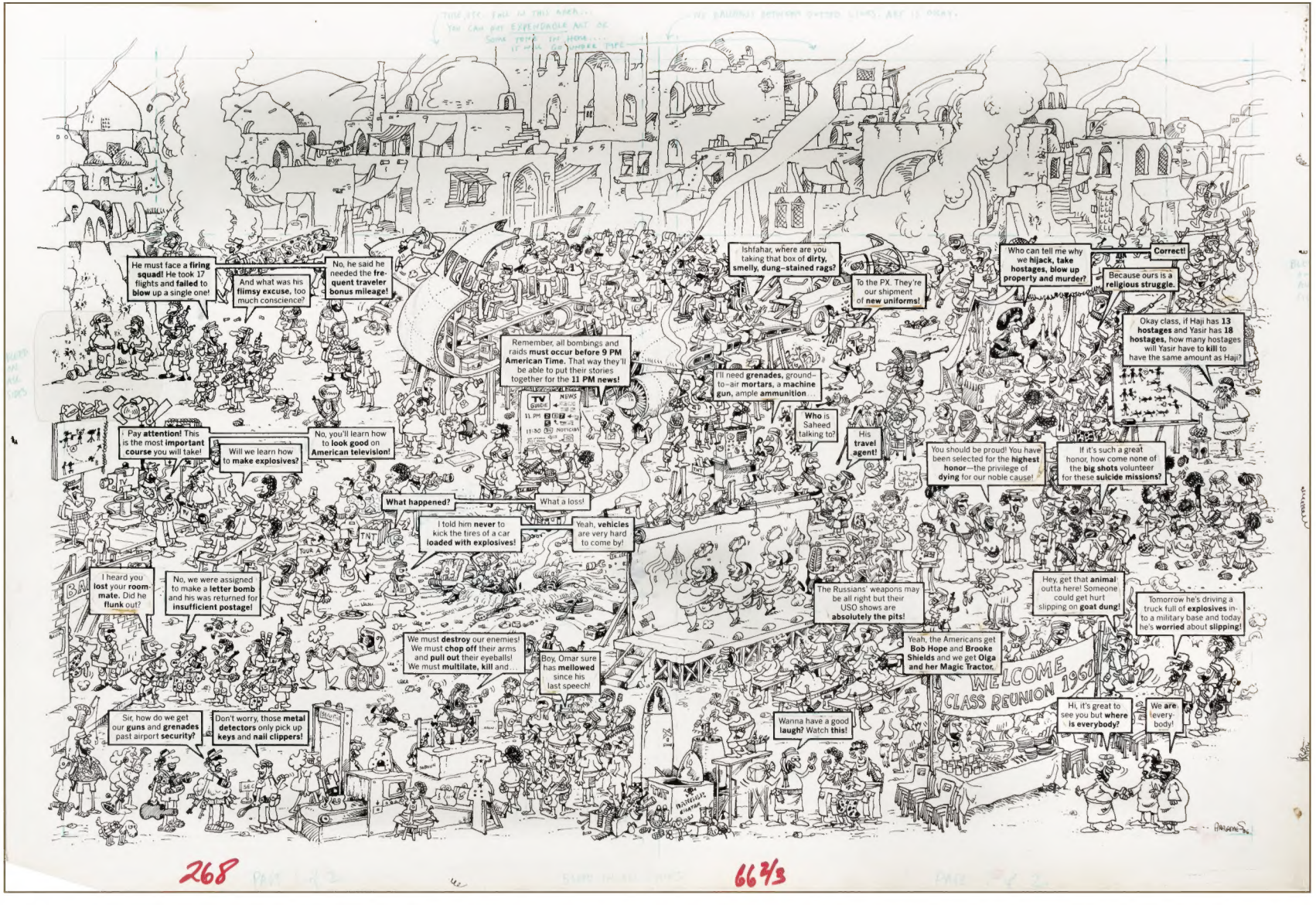
Due to the recent U.S. Supreme Court decision in South Dakota v. Wayfair, Profiles in History *may* be required under state law to collect sales tax for the wining bidder's state. In such cases, the winning bidder's invoice will reflect the sales tax due based on applicable state and local sales tax rates.

PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage. Elements of fabric, sequins, trim, etc. are often replaced for subsequent productions. We recommend you to inspect items of interest in person.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

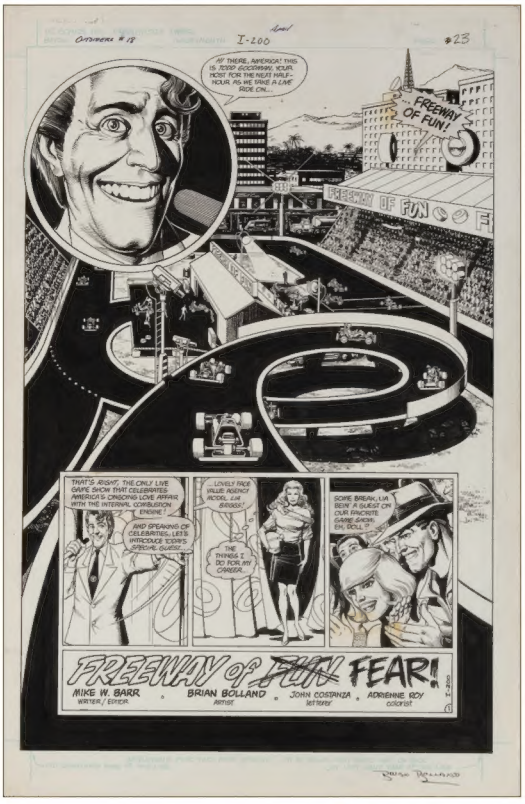


1. Sergio Aragones original *MAD Magazine* recreation artwork "A MAD Peek Behind the Scenes at a Comic Book Convention". (1996) Accomplished in pencil and ink on large 23 x 29 in. comic art stock. A truly incredible recreation of the classic "A MAD Peek Behind the Scenes at a Comic Book Convention" (originally published in *MAD Magazine* #275 circa 1987) by one of the most detail-oriented artists ever to bless the pages of *MAD Magazine* (and comic books) with his humor! If you've ever been to a comic-con (this one appears to possibly be the San Diego Comic-Con as its so large at the time?), you'll enjoy the many visual in-jokes in this artwork. Sharp-eyed readers will spot Mark Evanier walking a disgruntled Jack Kirby past an original art dealer, "Groo the Wanderer" being drawn by a self-caricature of Sergio, other various characters from Sergio's comics walking around ("Sage", "Chaakal", "Rufferto", "Mightor", etc), as well as his versions of many obscure characters from various other comic books ("Red Sonja", "Cerebus", "Superman", "Batman", "Martian Manhunter", "Rainbow", "Flaming Carrot", and many more! Even some other comic artists are drawn in there (Stan Sakai, Dave Berg, Dick De Bartolo, etc). You can stare at this one for hours and discover something new every time! Just incredible in person. Don't miss out on this chance to get a real Aragones masterpiece! Signed by Aragones in bottom corner. In fine condition. **$1,000 - $2,000**


He must face a firing squad! He took 17 flights and failed to blow up a single one!
And what was his flimsy excuse, too much conscience?
No, he said he needed the frequent traveler bonus mileage!
Ishtahar, where are you taking that box of dirty, smelly, dung-stained rags?
To the P.X. They're our shipment of new uniforms!
Who can tell me why we hijack, take hostages, blow up property and murder?
Correct!
Because ours is a religious struggle.
Okay class, if Haji has 13 hostages and Yasir has 18 hostages, how many hostages will Yasir have to kill to have the same amount as Haji?
Remember, all bombings and raids must occur before 9 PM American Time. That way they'll be able to put their stories together for the 11 PM news!
I'll need grenades, ground-to-air mortars, a machine gun, ample ammunition.
Who is Saheed talking to?
His travel agent!
Pay attention! This is the most important course you will take!
Will we learn how to make explosives?
No, you'll learn how to look good on American television!
You should be proud! You have been selected for the highest honor—the privilege of dying for our noble cause!
If it's such a great honor, how come none of the big shots volunteer for these suicide missions?
What happened?
What a loss!
I told him never to kick the tires of a car loaded with explosives!
Yeah, vehicles are very hard to come by!
I heard you lost your roommate. Did he flunk out?
No, we were assigned to make a letter bomb and his was returned for insufficient postage!
The Russians' weapons may be all right but their USO shows are absolutely the pits!
Hey, get that animal outta here! Someone could get hurt slipping on goat dung!
Tomorrow he's driving a truck full of explosives in to a military base and today he's worried about slipping!
We must destroy our enemies! We must chop off their arms and pull out their eyeballs! We must mutilate, kill and...
Boy, Omar sure has mellowed since his last speech!
Yeah, the Americans get Bob Hope and Brooke Shields and we get Olga and her Magic Tractor.
WELCOME CLASS REUNION 1967
Sir, how do we get our guns and grenades past airport security?
Don't worry, those metal detectors only pick up keys and nail clippers!
Wanna have a good laugh? Watch this!
Hi, it's great to see you but where is everybody?
We are everybody!
268
66 2/3

2. Sergio Aragones original artwork "A MAD Peek Behind the Scenes at a Terrorist Training Camp" for MAD Magazine #268. (EC, 1987) Accomplished in pencil and ink on large 19 x 26.75 in. comic art stock. Aragones does what he does best in this amazing double-page spread, titled, "A MAD Peek Behind the Scenes at a Terrorist Training Camp" and published in *MAD Magazine* #268. You can see a plethora of different little stories going on within this hilarious scene! Incredible fine detail in this mind-blowing spread—a perfect example of a master's craft at it's peak! Signed and dated by Aragones in corner. Two small corners cut and tape on top edge (both done as is common in production), and photostat dialogue paste-ups in the word balloons. Retaining EC ink stamp on the verso. Art is in very good condition. **$2,000 - $3,000**

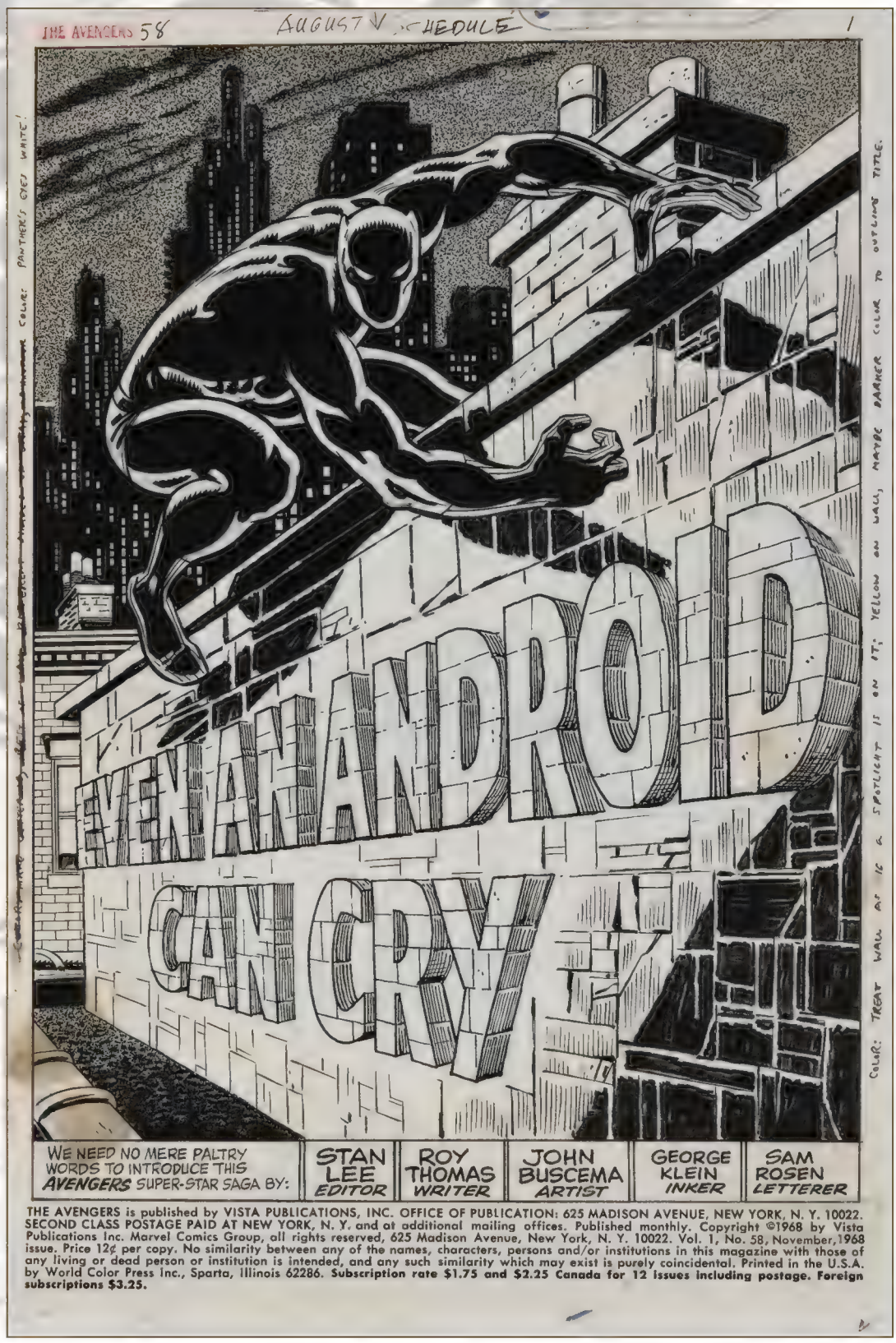
WWW.PROFILESINHISTORY.COM



3. Brian Bolland original artwork for *The Outisders* #18 complete 8-page story "Freeway of Fear". (DC, 1987) Accomplished in pencil and ink on large 13 x 20 in. comic art stock. Brian Bolland is truly one of the "modern masters" of the comics medium, and while all of his original art is coveted, his greatest work remains his work on *Batman: The Killing Joke* in 1988. That said, take a look at this *Outsiders* story published less than a year before *The Killing Joke*, and you'll see an uncanny resemblance between the villain of the story (the long-faced, always-smiling, pompadour wearing, TV game show host "Todd Goodman") and the way Bolland drew the "Joker"! Add to that all the incredible action scenes with the heroes of our story: the beautiful "Looker" and the shape-shifting "Metamorpho", and you have a true artistic prize complete story from an artist at the peak of his career. And as a bonus, Bolland autographed every page! Some word balloons have come loose and are included in a separate envelope. Art is otherwise in very good condition. **$1,500 - $2,500**

4. Frank Brunner original painting "The Duck (Raiders of the Lost Eggs)" featuring "Howard the Duck". (2004) Accomplished in oils on 18 x 24 in. canvas board. Signed by the artist lower right and dated '04. For many collectors Frank Brunner remains the definitive "Howard the Duck" artist, having drawn his first appearances including *Howard* #1 and 2 in his rich illustrative style. Brunner also painted several memorable oil paintings that were sold as fine art prints to great success. This later and still elegant work is of course a riff off the well-known *Raiders of the Lost Ark* films, and pictures our hero discovering the Lost Egg with his scantily clad girl "Beverly", amidst an appropriately foreboding and dark environment. This is a large and impressive work of art. In very good condition. **$1,000 - $2,000**

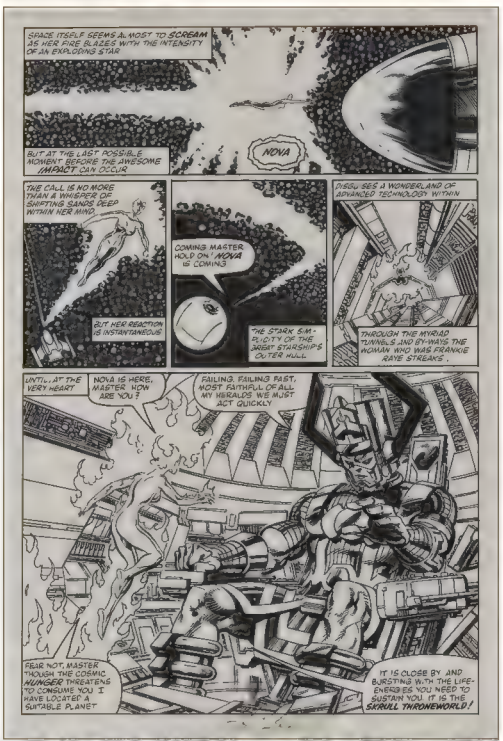
5. Frank Brunner original painting "Space Duck" featuring "Howard the Duck". (2005) Accomplished in oils on 16 x 20 in. on canvas board. Signed by the artist lower left and dated 2005. Brunner remains the definitive Duck artist for many collectors, and illustrated all the early "Howard" appearances including *Howard* #1. Brunner created a few rich looking oil paintings in the 1970s, which were published as fine art prints. This is a beautiful example of a later work that Brunner created as a homage of sorts to the classic American Space pulps and the iconic cover of *Nick Fury, Agent of S.H.I.E.L.D.* #6. In fact, Brunner has written on the verso, "Astounding Duck Stories". Howard is seen in space, ray gun in hand. In very good condition. **$1,000 - $2,000**


THE AVENGERS 58
AUGUST SCHEDULE
1
EVEN AN ANDROID CAN CRY
WE NEED NO MERE PALTRY WORDS TO INTRODUCE THIS AVENGERS SUPER-STAR SAGA BY:
STAN LEE EDITOR
ROY THOMAS WRITER
JOHN BUSCEMA ARTIST
GEORGE KLEIN INKER
SAM ROSEN LETTERER
THE AVENGERS is published by VISTA PUBLICATIONS, INC. OFFICE OF PUBLICATION: 625 MADISON AVENUE, NEW YORK, N. Y. 10022. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. and at additional mailing offices. Published monthly. Copyright ©1968 by Vista Publications Inc. Marvel Comics Group, all rights reserved, 625 Madison Avenue, New York, N. Y. 10022. Vol. 1, No. 58, November, 1968 issue. Price 12¢ per copy. No similarity between any of the names, characters, persons and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. Printed in the U.S.A. by World Color Press Inc., Sparta, Illinois 62286. Subscription rate $1.75 and $2.25 Canada for 12 issues including postage. Foreign subscriptions $3.25.

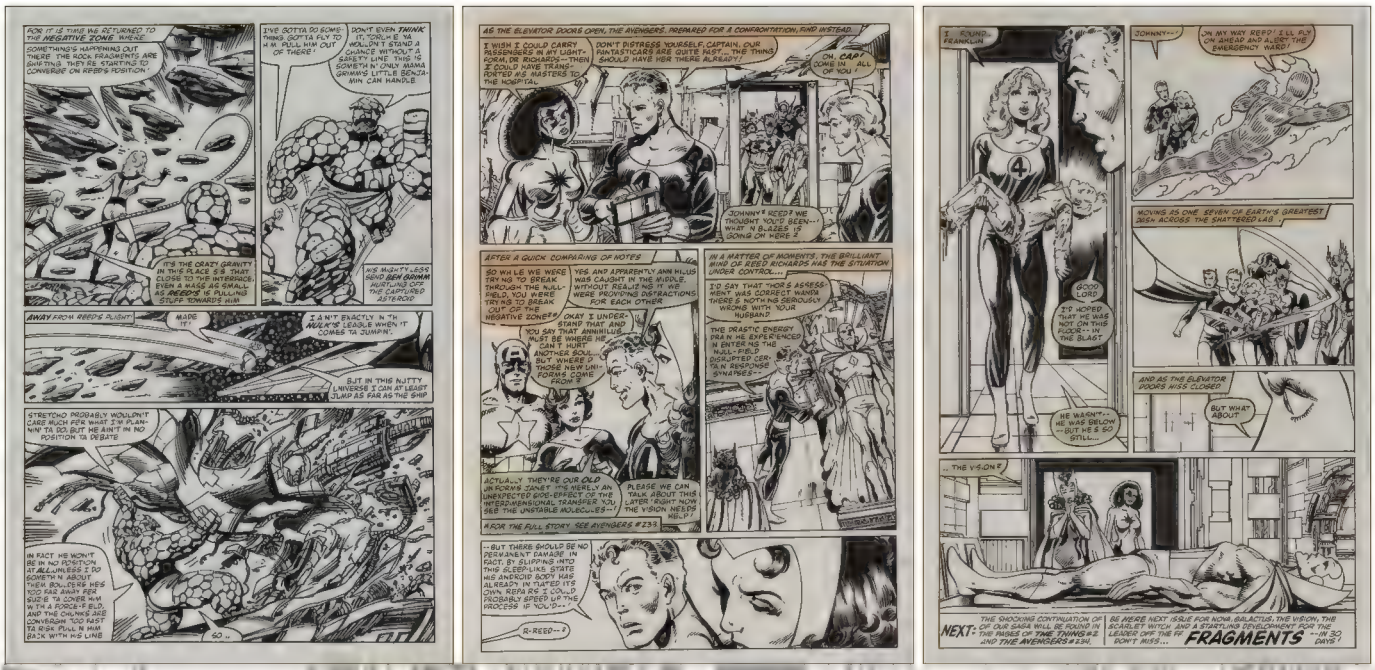
6. John Buscema and George Klein original title splash artwork for *Avengers* #58 Page 1. (Marvel, 1968) Accomplished in pencil and ink on 10.25 x 15.75 in. comic art stock. The late 1960s are considered one of the high-water marks for Marvel Comics, but especially for the *Avengers* run under the brilliant direction of Stan Lee's hand-picked story writer, the legendary Roy Thomas, teamed-up with master artist "Big" John Buscema. One of the best-remembered comics in all of Marvel history was done during this classic era—the introduction of the super-android "The Vision", in a two-part story. Here we present a rare opportunity to own one of the most recognizable title splash pages in Marvel history, the *Avengers* #58 Page1 title splash to the classic story "Even An Android Can Cry". The "Black Panther" stalking in the dark of night on top of the surreal three-dimensional logo itself is absolutely unforgettable, as only Buscema could draw him. This story has been reprinted many times over, as one of Marvel fans' all-time favorite stories, for good reason. Finding acceptance with the "Avengers" even after being created to destroy them (under "Ultron's" control), the Vision is proven to be more human than even he thought as his emotions take over and he sheds tears of both remorse and joy. Use of blue-line pencil and border production notes, some minor staining. Otherwise, in very Good condition. **$25,000 - $30,000**

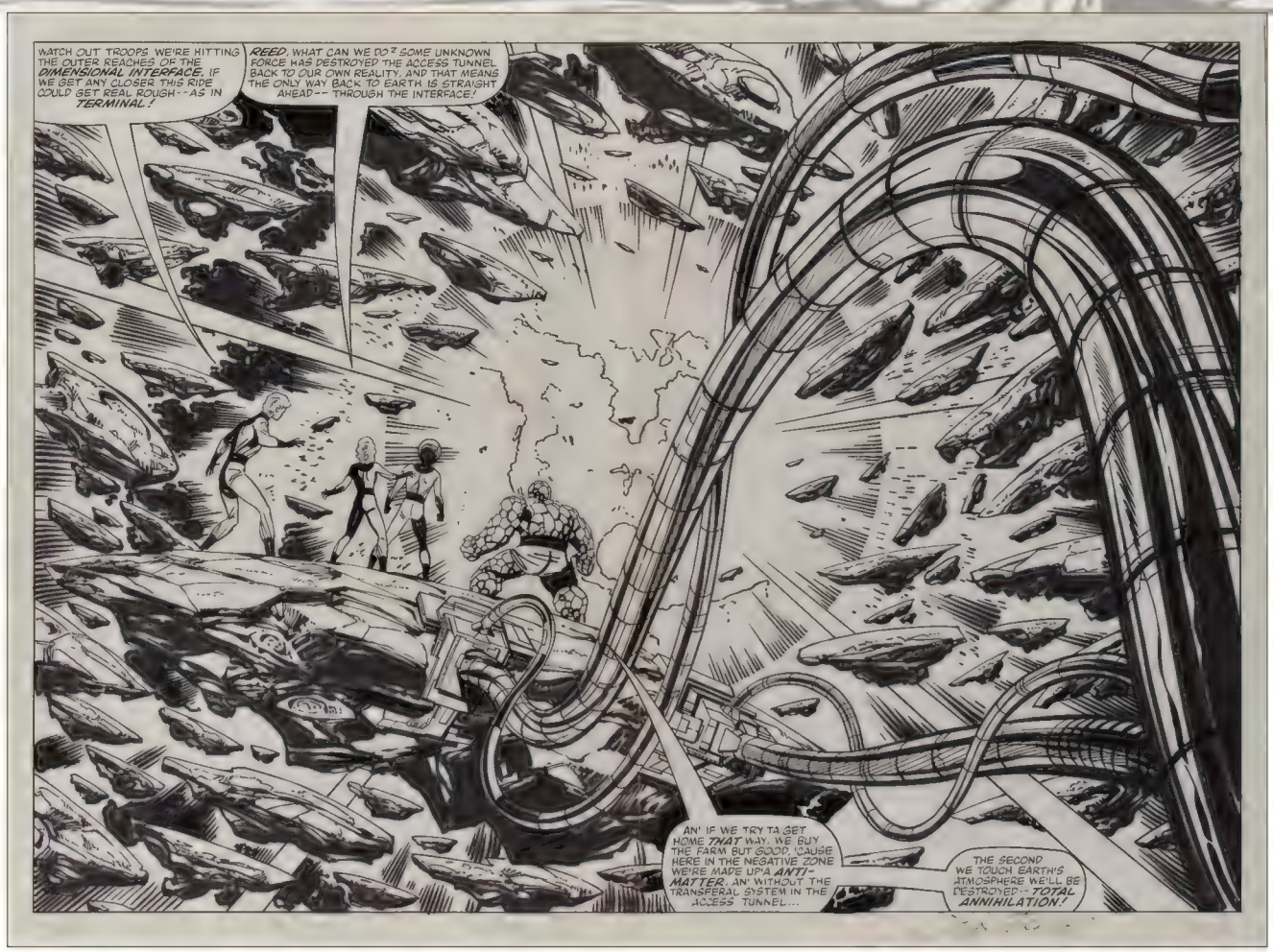
STAN LEE PRESENTS
JOHN BYRNE STORY & ART
GLYNIS WEIN COLORIST
JIM NOVAK LETTERER
AL MILGROM EDITOR
JIM SHOOTER EDITOR-IN-CHIEF
THE ANNIHILATION GAMBIT!
THEY ARE FOUR OF THE GREATEST HEROES EVER TO WALK THE FACE OF THE EARTH, BUT IT IS NOT THE EARTH THEY WALK THIS DAY.
ABOUT THEM SWIRLS THE EVER-CHANGING LUNACY OF A UNIVERSE NOT OUR OWN, THE NEGATIVE ZONE.
THEY CAME HERE AS EXPLORERS, SEEKING TO EXPAND THE HORIZONS OF KNOWLEDGE.
NOW IT SEEMS QUITE POSSIBLE THAT THEY WILL NEVER LEAVE.

BUT HE MUST ALSO BE SOMEWHERE IN OUR HEADQUARTERS.
WE'VE GOT TO FIND HIM!
WE'LL SPLIT UP. SUE, YOU COVER THE RESIDENTIAL LEVEL AND I'LL...
BEFORE REED RICHARDS CAN CONTINUE
BLAST! I SHOULD HAVE REALIZED THAT, WITH ALL THE DAMAGE ON THIS FLOOR, FIRES WOULD BREAK OUT! I CAN'T LOOK FOR FRANKLIN WHEN THE WHOLE BUILDING COULD BLOW UP!
HIS BODY IS AN ELASTIC BLUR AS MISTER FANTASTIC SWEEPS UP A FIRE-EXTINGUISHER
BUT FAST AS HE IS THE HUMAN TORCH IS FASTER
DON'T WORRY FEARLESS LEADER!
WITH MY CONTROL OVER FLAME I CAN EASILY DRAW THE FIRE INTO MY OWN CORONA.
GOOD WORK, JOHNNY BUT YOU'D BETTER FLAME OFF UNTIL I COMPLETE A SAFETY SCAN
YOUR OWN FLAME MIGHT INADVERTANTLY TOUCH OFF ANOTHER BLAZE!
DOCTOR RICHARDS.
I'M NOT SURE WHAT USE MY ENERGY POWERS COULD BE IN THIS SITUATION, BUT IF THERE'S ANYTHING I CAN DO TO HELP...
I THINK NOT... CAPTAIN. THANKS ALL THE SAME IT LOOKS AS IF THE DANGER HAS PASSED. MY SCANNER IS CLEAR...
STILL.


SPACE ITSELF SEEMS ALMOST TO SCREAM AS HER FIRE BLAZES WITH THE INTENSITY OF AN EXPLODING STAR
NOVA
BUT AT THE LAST POSSIBLE MOMENT, BEFORE THE AWESOME CHANGE CAN OCCUR...
THE CALL IS NO MORE THAN A WHISPER OF SHIFTING SANDS DEEP WITHIN HER MIND...
BUT HER REACTION IS INSTANTANEOUS.
COMING MASTER HOLD ON - NOVA IS COMING
THE STARK S.M. - ALITY OF THE GREAT STARSHIPS OUTER HULL
...SEES A WONDERLAND OF ADVANCED TECHNOLOGY WITHIN
THROUGH THE MYRIAD TUNNELS AND BY-WAYS THE HUMAN WHO WAS FRANKIE RAYE STREAKS...
UNTIL, AT THE VERY HEART
NOVA IS HERE, MASTER. HOW ARE YOU?
FAILING. FAILING FAST. MOST FAITHFUL OF ALL MY HERALDS. WE MUST ACT QUICKLY!
FEAR NOT, MASTER. THOUGH THE COSMIC HUNGER THREATENS TO CONSUME YOU, I HAVE LOCATED A SUITABLE PLANET
IT IS CLOSE BY, AND BURSTING WITH THE LIFE-ENERGIES YOU NEED TO SUSTAIN YOU. IT IS THE SKRULL THRONEWORLD!

7. John Byrne original artwork for *Fantastic Four* #256 complete 22-page story "The Annihilation Gambit". (Marvel, 1983) Accomplished in pencil, ink, and artist's marker on oversized 13 x 19.5 in. art boards. From the prime period of John Byrne's highly acclaimed run on *Fantastic Four* comes this complete story from #256. The "Fantastic Four" are trapped in the "Negative Zone" by "Annihilus" as "Captain Marvel" ("Monica Rambeau") and the "Avengers" try to chase him away from Earth. Meanwhile "Galactus" and his herald "Nova" threaten the "Skrull Throneworld"! Beautiful images include a double-page spread and 2 splashes of the FF, as well as a majestic half-splash of Galactus and Nova, and nice images of the Avengers all in one story! In fine condition. **$40,000 - $60,000**


FOR IT IS TIME WE RETURNED TO THE NEGATIVE ZONE, WHERE SOMETHING'S HAPPENING OUT THERE! THE ROCK FRAGMENTS ARE SHIFTING, THEY'RE STARTING TO CONVERGE ON REED'S POSITION!
I'VE GOTTA DO SOMETHING! GOTTA FLY TO H.M. PULL HIM OUT OF THERE!
DON'T EVEN THINK IT, TORCH! H.M. WON'T STAND A CHANCE WITHOUT A SAFETY LINE! THIS IS SOMETH'N ONLY MAMA GRIMM'S LITTLE BENJAMIN CAN HANDLE!
IT'S THE CRAZY GRAVITY IN THIS PLACE! IS THAT CLOSE TO THE INTERFACE, EVEN A MASS AS SMALL AS REED'S IS PULLING STUFF TOWARDS HIM!
HIS MIGHTY-LESS HAND BEN GRIMM WATCHES AS THE CAPTURED ASTEROID
AWAY FROM REED'S FLIGHT PATH
MADE IT!
I AIN'T EXACTLY IN THE HULK'S LEAGUE WHEN IT COMES TA JUMPIN'.
BUT IN THIS NUTTY UNIVERSE I CAN AT LEAST JUMP AS FAR AS THE SHIP!
STRETCHO PROBABLY WOULDN'T CARE MUCH FER WHAT I'M PLANNIN' TA DO, BUT HE AIN'T IN NO POSITION TA OBJECT!
IN FACT HE WON'T BE IN NO POSITION AT ALL, UNLESS I DO SOMETH'N ABOUT THEM BOULDERS! HES TOO FAR AWAY FER SIZE 'EM TA COVER HIM WITH A FORCE-FIELD, AND THE CHUNKS ARE COMIN' FROM TOO FAST TA RISK PULLIN' HIM BACK WITH HIS LINE!
SO...
AS THE ELEVATOR DOORS OPEN, THE AVENGERS, ASSEMBLED FOR A CONFRONTATION, FIND INSTEAD...
I WISH I COULD CARRY PASSENGERS IN MY LIGHT-FORM, DR. RICHARDS--THEN I COULD HAVE TRANSPORTED HIS MASTERS TO THE HOSPITAL!
DON'T DISTRESS YOURSELF, CAPTAIN. OUR FANTASTICARS ARE QUITE NIFTY--THE THING SHOULD HAVE HER THERE ALREADY!
OH, CAP! COME IN... ALL OF YOU!
JOHNNY'S REED? WE THOUGHT YOU'D BEEN--WHAT 'N BLAZES IS GOING ON HERE?
AFTER A QUICK COMPARING OF NOTES...
SO WHILE WE WERE TRYING TO BREAK THROUGH THE NULL-FIELD, YOU WERE TRYING TO BREAK OUT OF THE NEGATIVE ZONE?
YES AND APPARENTLY ANN HILLS WAS CAUGHT IN THE MIDDLE, WITHOUT REALIZING IT! WE WERE PROVIDING DISTRACTIONS FOR EACH OTHER!
IN A MATTER OF MOMENTS, THE BRILLIANT MIND OF REED RICHARDS HAS THE SITUATION...
I'D SAY THAT THOR'S ASSESSMENT WAS CORRECT WANDA. THERE'S NOTHING SERIOUSLY WRONG WITH YOUR HUSBAND!
OKAY, I UNDERSTAND THAT AND ANNIHILUS MUST BE WHERE HE CAN'T HURT ANOTHER SOUL. BUT WHERE DO THOSE NEW UNIFORMS COME FROM?
YOU SAY THAT ANNIHILUS MUST BE WHERE HE CAN'T HURT ANOTHER SOUL. BUT WHERE DO THOSE NEW UNIFORMS COME FROM?
THE DRASTIC ENERGY DRAIN HE EXPERIENCED IN ENTERING THE NULL-FIELD DISRUPTED CERTAIN RESPONSE DYNAMICS--
ACTUALLY, THEY'RE OUR OLD UNIFORMS, JANET! IT'S MERELY AN UNEXPECTED SIDE-EFFECT OF THE INTERDIMENSIONAL TRANSFER YOU SEE! THE UNSTABLE MOLECULES--
PLEASE! WE CAN TALK ABOUT THIS LATER! RIGHT NOW THE VISION NEEDS HELP!
...FOR THE FULL STORY, SEE AVENGERS #233.
--BUT THERE SHOULD BE NO PERMANENT DAMAGE. IN FACT, BY SLIPPING INTO THIS SLEEPLIKE STATE HIS ANDROID BODY HAS ALREADY IN PART ITS OWN, REPAIRED! I COULD PROBABLY SPEED UP THE PROCESS IF YOU'D--
R-REED--?
I...FOUND FRANKLIN!
JOHNNY--!
OH MY WAY, REED! I'LL FLY ON AHEAD AND ALERT THE EMERGENCY WARD!
MOVING AS ONE, SEVEN OF EARTH'S GREATEST RUSH ACROSS THE SHATTERED LAB...
GOOD LORD! I'D HOPED THAT HE WAS NOT ON THIS FLOOR--IN THE BLAST...
AND AS THE ELEVATOR DOORS MISS CLOSE!
BUT WHAT ABOUT--
HE WASN'T--HE WAS BELOW--BUT HE'S SO STILL...
...THE VISION?
NEXT: THE SHOCKING CONTINUATION OF OUR SAGA WILL BE FOUND IN THE PAGES OF THE THING #2 AND THE AVENGERS #234.
BE WARE NEXT ISSUE FOR NOVA, GALACTUS, THE VISION, THE SCARLET WITCH AND A STARTLING DEVELOPMENT FOR THE LEADER! OFF THE FI DON'T MISS... FRAGMENTS --IN 30 DAYS!


WATCH OUT, TROOPS! WE'RE HITTING THE OUTER REACHES OF THE DIMENSIONAL INTERFACE. IF WE GET ANY CLOSER THIS RIDE COULD GET REAL ROUGH--AS IN TERMINAL!
REED, WHAT CAN WE DO? SOME UNKNOWN FORCE HAS DESTROYED THE ACCESS TUNNEL BACK TO OUR OWN REALITY, AND THAT MEANS THE ONLY WAY BACK TO EARTH IS STRAIGHT AHEAD--THROUGH THE INTERFACE!
AN' IF WE TRY TA GET HOME THAT WAY, WE BUY THE FARM BUT GOOD, 'CAUSE HERE IN THE NEGATIVE ZONE WE'RE MADE UP A ANTI-MATTER, AN' WITHOUT THE TRANSFERAL SYSTEM IN THE ACCESS TUNNEL...
THE SECOND WE TOUCH EARTH'S ATMOSPHERE WE'LL BE DESTROYED--TOTAL ANNIHILATION!

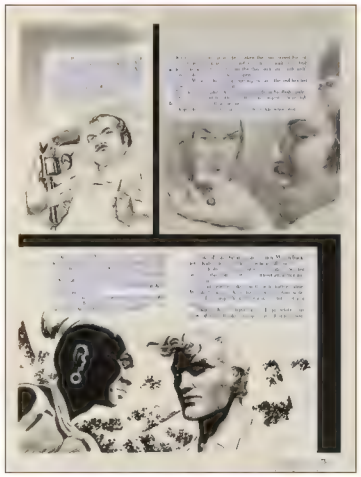
8. Gene Colan original large self-portrait artwork with his most popular superheroes. (2004) Accomplished in pencil on large 18 x 22 in. lightweight art board. Gene "The Dean" Colan was always considered as an artist whose work was admired greatly by both peers and fans alike, and in this specific piece we can totally see why! Gene was totally at the top of his game when he drew this absolutely stunning all-pencil self portrait of himself at his drafting table along with some of the heroes he is best-known for illustrating: "Iron Man", "Dr. Strange", "Dracula", "Daredevil", "Batman" (in a clever gag showing him stating: "I finally have freed myself" in comic strip panel as the drawing of him is literally "escaping" the confines of the drawn page and into the 3-D world of reality!), and "Howard the Duck"! Also seen is the young boy from the Eclipse comic *Ragamuffins*, and it looks as if he's in just as much awe of Gene as we are! Self portraits of big name comic artists are extremely rare and have always been highly coveted by collectors, but the incredible detail that Gene achieved in this specific one really puts it over the top! A very rare opportunity. Signed by Gene in bottom corner. Some small creases. Otherwise art is in very good condition. **$2,000 - $3,000**

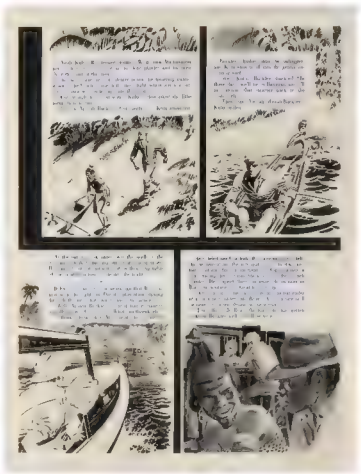
L-1
9
ASK THE VETERANS OF WORLD WAR I ABOUT THIS STORY! IT WAS THE OCTOBER OF 1918! 650 AMERICANS LAY IN A VALLEY BY CHARLEVAUX BROOK! 650 AMERICANS LAY SURROUNDED BY GERMANS... TRAPPED IN A POCKET OF THE FRENCH ARGONNE FOREST! GO ASK THE VETERANS ABOUT THE...
LOST BATTALION!
WE'VE BEEN LYING HERE FOR SIX DAYS! TWO OUT OF EVERY THREE OF US HAVE BEEN HIT! THINGS LOOK PRETTY BAD!
WHATEVER RATIONS WE HAD ARE GONE AND OUR AMMUNITION IS ALMOST GONE! WE'VE LOST ALL CONTACT WITH THE OUTSIDE!
BEGLEY...I PASS! I TRIED TO GET THROUGH!...DEAD! KROTOSHINSKY? THEY DON'T THINK HE'LL GET THROUGH! SIX DAYS... AND IT SEEMS LIKE A YEAR...
6/4 · 9

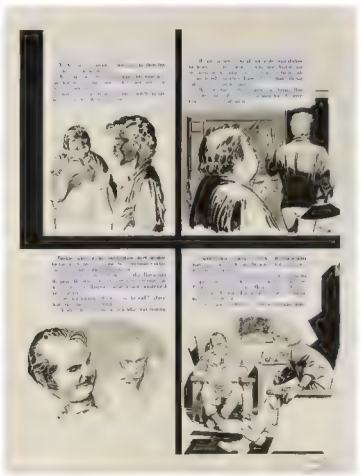
L-7
15
KROTOSHINSKY! YOU MADE IT!
YOU MEN HAVE BEEN RELIEVED! WE'LL HAVE FOOD UP TO YOU RIGHT AWAY!
YAAAAY
WE HAVEN'T BEEN ABLE TO LOCATE ANY YET... NOW YOU'LL HAVE TO DO THE SMELL
WE'RE ADVANCING ALL ALONG THE LINE BECAUSE WE'RE ON THE RUN
LET GET OUR FEET! WE HAVE CANNED MEAT, MOLASSES AND FRUIT IN NO TIME
THE DEAD COUNT I SEE QUIET
YEAH THE LAST LITTLE PUSH WE GOT PEN LETTERS ON BRANCHES
WELL WE'RE ALL RIGHT NOW THE BOYS ARE BEING FED THERE VIOLENCE ARE IS IN TENDENCY IT'S ALL OVER
SOON THE BOYS WILL GO BACK TO THE REAR AND KEEP UP PEACE IN THE NTH THE LINE AGAIN
THE BOYS WILL GO BACK BUT I'LL STAY HERE...COVERED WITH BRANCHES AND WHY NO I'M DEAD

9. Johnny Craig original artwork for *Two Fisted Tales* #32 complete 7-page story "Lost Battalion". (EC, 1952) Accomplished in pencil and ink on 15 x 22 in. Bristol art board. 1952. A 7-page story from *Two Fisted Tales* # 32 concerning the struggle of an American Battalion against the Germans during WW 1. Johnny Craig's work was always very clean and realistic, which made him perfectly suited to depict the horrors of war in an understandable and effecting way. Superb storytelling and pacing (in fact, Harvey Kurtzman laid out the story for Craig!) makes for a harrowing yet satisfying reading experience. A great opportunity to acquire a complete EC story. In very good condition. **$2,000 - $3,000**

THE LONG WAIT
The tropic night hung over the island like a thick muldewed blanket, hot and wet and oppressive. From out across the dark Pacific a faint breeze stirred, moved lazily inshore, rustled quietly through the towering cocoanut palms, and died away.
The plantation house lay silent beneath the starry sky.
It was as if the whole island and everything on it had suddenly stopped all noise and movement, and now waited expectantly in the black heat.
And then it came. Two shots, exploding the silence, shattering the brittle steaming stillness.
"Red" Buckley stood over the prostrate body of his former boss, the plantation owner, Emil Duval. A tiny whisp of blue smoke drifted upward from the muzzle of the revolver he held in his hand, still pointed at the dead French planter sprawled on the plantation house floor.
That takes care of you, Duval," he hissed. "Now for the pearl . . "
Behind the red-headed murderer, a small coal-black native cowered in the shadows, watching with wide eyes.







10. Johnny Craig original artwork for *Terror Illustrated* #3 complete 10-page story "Long Wait". (EC, 1955) Accomplished in pencil and ink on 18 x 25 in. art board. EC Comics attempted to circumvent the new comics code that destroyed the crime and horror comic market by publishing magazines they called "Picto-Fiction", consisting of beautifully illustrated stories that largely eschewed word balloons in favor of captioned narrative. *Terror Illustrated* only lasted two issues. This beautiful story was created for issue #3, and finally saw publication when Russ Cochran reprinted the entire line of Picto-Fiction titles in his EC Library hardcover series, including unpublished stories. Very beautifully drawn and each page is a very large work of art! In very good condition. **$1,500 - $2,500**

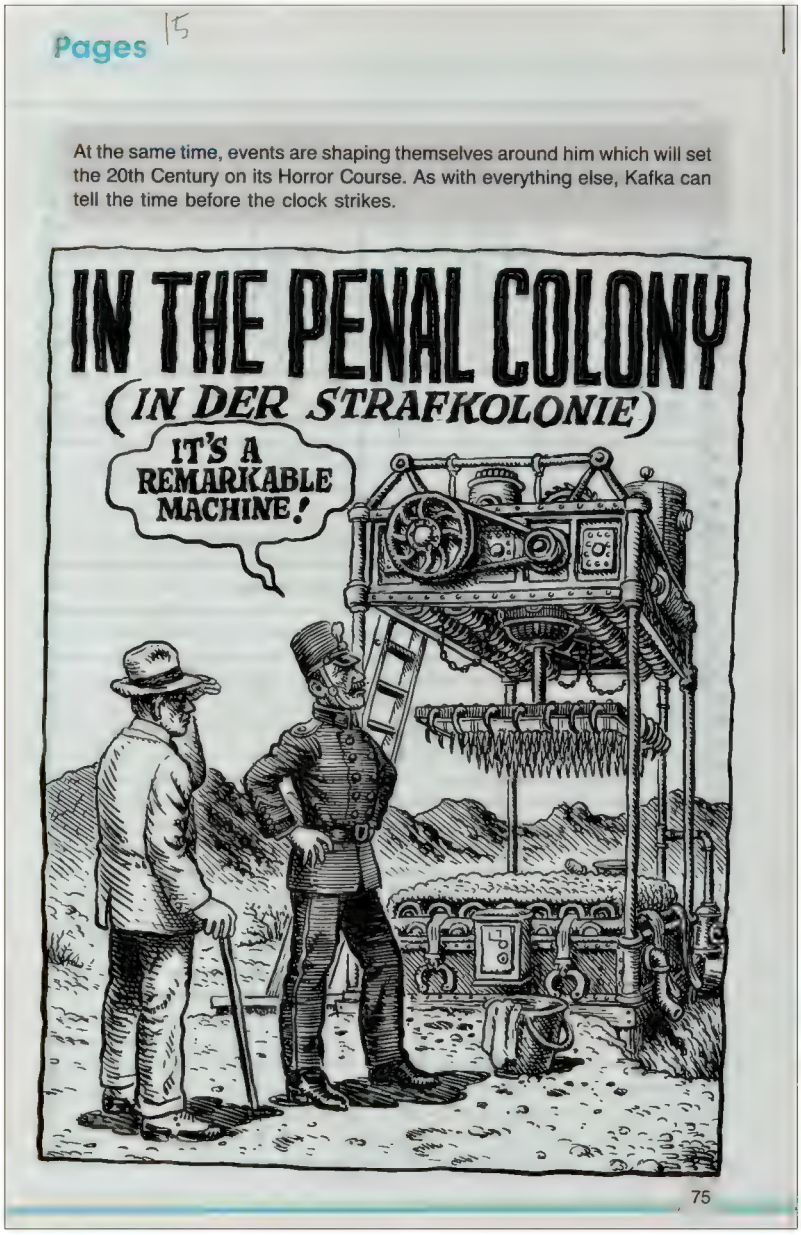
CLOSE SHAVE
VIDA ORKNEY WATCHED HER FIANCE PACE THE FLOOR OF HIS SOLAR APARTMENT LIKE A CAGED LION. AND HE WAS LIKE A LION IN SO MANY WAYS. HE HAD LIONLIKE COURAGE... A THICK MANE OF SANDY HAIR... A LITHE, POWERFUL BODY. HE WAS, INDEED, A KING OF MEN, AT LEAST IN VIDA'S ADORING EYES. AND, LIKE A LION AMONG MEN, JAY ELLISON HAD WON HIMSELF A SECURE NICHE IN THIS TWENTY-FIFTH CENTURY SOCIETY... A GOOD JOB... PRESTIGE... HONOR... IMPORTANT FRIENDS... ALL THE GOOD THINGS OF LIFE. YET VIDA HAD BEEN AWARE OF SOMETHING EATING AT JAY'S SOUL LATELY... SOMETHING THAT MADE HIM JUMPY... ON EDGE... EVEN FURTIVE AT TIMES. HE HAD CALLED HER TO HIS ROOMS URGENTLY WITH A QUAVER IN HIS USUALLY STRONG MASCULINE VOICE. HIS FACE WAS SO WAN NOW... SO HAGGARD... ALMOST FRIGHTENED. SHE WAITED PATIENTLY FOR HIM TO UNBURDEN HIMSELF. FINALLY, HE TURNED HIS HOLLOW EYES TO HER, SPEAKING IN A SORT OF QUIVERING PANIC, AS IF COMPLETELY UNNERVED BY WHAT HE HAD TO SAY...
VIDA, I...I...I DON'T KNOW HOW TO SAY THIS, BUT...WELL, I'M BREAKING OUR ENGAGEMENT! I CAN'T MARRY YOU!
JAY! NO! YOU'RE...YOU'RE JOKING!
VIDA SAT FROZEN FOR A MOMENT, ROCKED BY THE EMOTIONAL BLAST WITHIN HER. THIS WAS THE LAST THING IN THE WORLD SHE'D EXPECTED. SHE'D THOUGHT HE MIGHT BE IN TROUBLE... BAD TROUBLE. BUT, THIS...?
I'M NOT JOKING, VIDA! I MEAN IT! IT'S...IT'S NOT ANOTHER WOMAN! DON'T GET ME WRONG! I STILL LOVE YOU AND I'LL LOVE YOU FOREVER! IT'S JUST THAT...THAT I'M NOT WORTHY OF YOU!
N-NOT WORTHY? YOU? JAY, OF ALL THE... THE RIDICULOUS REASONS...
VIDA RAN TO JAY, TRIED TO PUT HER ARMS AROUND HIM, BUT HE TURNED AWAY, COLDLY...
WHY, OF...OF ALL THE MEN I EVER MET, NONE WAS EVER THE MAN YOU ARE... A FIGHTER... A CRUSADER... A CHAMPION! CLICHE OR NOT, A MAN'S MAN!
YOU...YOU DON'T KNOW HOW UTTERLY WRONG YOU ARE, VIDA. I'M NOT THE MAN YOU THINK I AM. NOT AT ALL!
OH, JAY! WE/YOU NO ME! WE'RE INT. DECEIVING SH OTHER LIKE THIS
JAY'S VOICE TRAILED AWAY. HE STRODE OUT INTO THE BALCONY OF HIS APARTMENT AND LOOMED UP AT THE STARS AS IF LONG HE TO BE LOST AMONG THEM
THE COLD BRUTAL FINALITY OF HIS TONE SENT VIDA STUMBLING OUT TO THE ALLOY STREETS, MORE BEWILDERED THAN HURT
AND THE MAN I THOUGHT HE WAS? WHY DID HE SAY THAT FROM THE START I KNEW HIM TO BE A MAN OF DOUBLE BARREL ALL THE WHILE THINGS FROM THE VERY FIRST DAY
VIDA'S THOUGHTS PROBED THE PAST AND WHEN JAY AND SHE HAD MET. IT HAD BEEN A MOMENT OF DANGER FOR HER AS A FEMALE
OTHER MEN HAD SCATTERED THINKING SELFISHLY OF THEIR OWN LIVES. IT HAD BEEN JAY WHO, BY WHOLLY LEAPED TO HER SIDE AND PULLED HER AWAY SUDDENLY IN TIME
AND AS HE'D HELD HER AND COMFORTED HER AS SHE'D CRIED, SHE'D FELT HIS STRENGTH AND THE WARMTH OF HIM
I'D LIKE TO BE FOREVER YET IT'S UNFAIR TO ASK YOU TO DINE WITH ME TONIGHT. I'M A LONELY AND WELL... WOULD YOU?
AND SO THEY'D MET AND THE REASON TO KNOW JAY BETTER. JAY'S PHYSICAL COURAGE, BUT THE HIDDEN KIND HE'D REVEAL SPARINGLY CAME FORTH IN THE FOL-LOWING WEEKS
THEY'D COME UPON A BULLY MISTREATING A MARTIAN WAITER. THE BULLY TURNED TO JAY RAVENLY
BUT OF ALL THE SPECIES, WHY MARTIANS? HOLD IT FRIENDLY! LET ME HANDLE THIS! ALONE I'VE GOT NOTHING TO FEAR
WHY YOU MARTIAN LOVER LET ON HIS OF FOR THIS SCUM OF SPACE! I SHOW HIM A THING OR TWO!
YOU'RE THE SCUM YOU HEEL! I'LL...
C-1
C-2
C-3
C-4
C-5
C-6

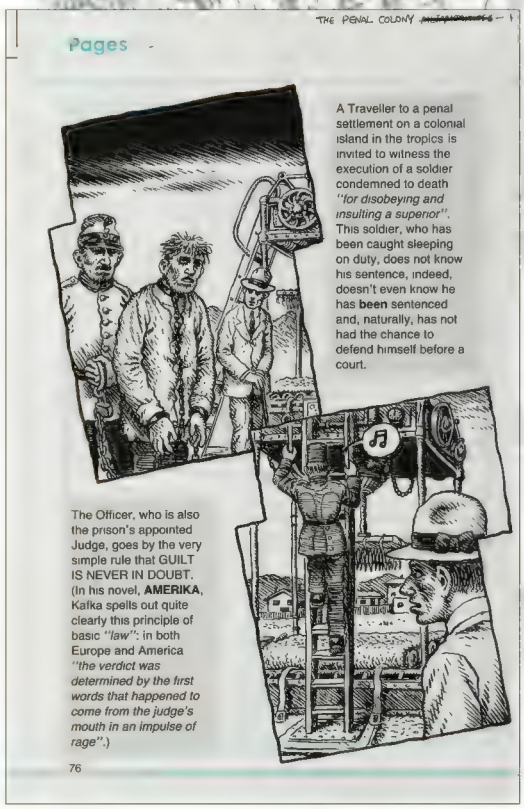
11. Reed Crandall original artwork for *Weird Science-Fantasy* #27 complete 6-page story "A Close Shave". (EC, 1955) Accomplished in pencil and ink on large 15 x 22 in. comic art stock. EC has often been referred to as the greatest comic book company that ever was, with their incredible stable of high-profile artists and memorable short stories often by well-known authors—and, oh, yes, those shocking twist endings. To that end, this particular story does not disappoint! A tale of interstellar racism that's (sadly) still relevant even today. A stunningly beautiful example of Reed Crandall's art at his prime, with sharp pencils and lush inkwork telling the love story between a couple on a planet where aliens and humans try living in harmony together, until an anti-alien agenda comes into play. Luckily it doesn't affect our happy couple...or does it? Signed on first page, "R. Crandall". Art has some paste-up elements where dialogue was changed in the story (common for EC), title is a hand drawn paste-up, and some small amount of correction fluid on the first page. Art is otherwise in very good condition. **$6,000 - $8,000**

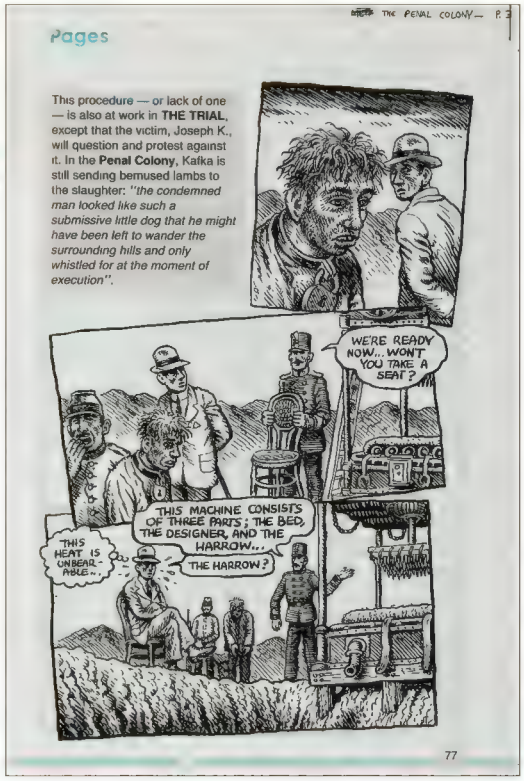
THE YOUNG CRUMB STORY- PAGE 1
The Young Crumb Story
Story by Harvey Pekar
Art by R. Crumb
BACK IN THE FALL OF 1962, WHEN I WAS STILL A BIG JAZZ RECORD COLLECTOR, I WAS TALKING TO THIS GUY I KNEW ABOUT MEETING ANOTHER COLLECTOR.
YEAH, HARV, THERE'S THIS GUY I WANTCHA T' MEET THAT JUST MOVED INTA TOWN. HIS NAME'S MARTY PAHLS AN' HE'S A BIG COLLECTOR.... HE GOES MOSTLY FOR THE OLDER STUFF
GRAY DRUGS
FOUNTAIN · Coca Cola
GRAY DRUGS
I WAS ALWAYS ANXIOUS TO MEET COLLECTORS OF EARLY JAZZ, BECAUSE I COLLECTED MORE MODERN STUFF AND FREQUENTLY COULD SWAP TRADITIONAL JAZZ 78'S I'D FOUND TO THEM FOR SWING AND BE-BOP RECORDS THEY'D PICKED UP THAT I WANTED.
OH YEAH, A "MOLDY FIG", HUH? I'D DEFINITELY LIKE T' MEET HIM... I C'N MAKE GOOD TRADES WITH THOSE GUYS. I GOT A BIG BUNCH 'A CHOICE 1925-35 RECORDS AROUND THAT I GOT CHEAP FROM SOME GUY WHO WAS BREAKIN' UP HIS COLLECTION. I WANNA KEEP SOME BUT I'D BE WILLIN' T' LET SOME GO... IF THIS GUY'S GOT ANY 1940'S SIDES THAT I NEED MAYBE WE C'N DO SOME DEALIN'...
E. 107TH ST
DEERING AV
THERE'S THIS GUY STAYIN' WITH PAHLS THAT JUST GOT IN FROM PHILADELPHIA NAMED BOB CRUMB... HE'S A COUPLA YEARS YOUNGER THAN US... HE COLLECTS, SO YOU C'N MEET HIM TOO...
SURE, THANKS FOR PUTTIN' ME ON TO THESE GUYS, DAVE...
SO, WE WENT TO PAHLS' APARTMENT AND I MET HIM AND CRUMB.
HARV, THIS'S MARTY AND BOB...
HOWYA DOIN'?
HOWYA DOIN'?
AFTER THE INTRODUCTIONS I GOT DOWN TO BUSINESS AND STARTED LOOKING THROUGH PAHLS' RECORDS, TRYING TO FIND SOMETHING I WANTED.
HEY, UH, WHADDAYA WANT FOR THIS JAY McSHANN THING? IT'S GOT A LAMINATION CRACK IN IT BUT MAYBE I C'N STILL USE IT.
LOOK, Y' GOT ABOUT TEN RECORDS HERE I'D LIKE T' DEAL WITH YOU FOR... HOW 'BOUT IF I BRING SOME CHOICE OLDER STUFF OVER AN' WE MAKE A TRADE?
SURE, WE CAN PROBABLY WORK SOMETHING OUT...
ARCHEST
3

12. Robert Crumb original artwork for *American Splendor* #4 complete 7-page story "The Young Crumb Story". (Harvey Pekar, 1979) Accomplished in pencil and ink on 11 x 14 in. artist's leaf. This classic story tells the origin tale of the first meeting between Harvey Pekar, Marty Pahls, and a young Robert Crumb, as drawn by Crumb himself—a historic partnership as seen from it's very beginning! Compellingly written and drawn with both Pekar and Crumb working at the peak of their naturalistic styles. Reading this story simply sucks you into their world as if you were right there experiencing their young adult lives with them. As the pages came from a spiral-bound drawing pad, the top of each leaf exhibits a paper tab fringe. Otherwise, in Fine condition. **$20,000 - $30,000**

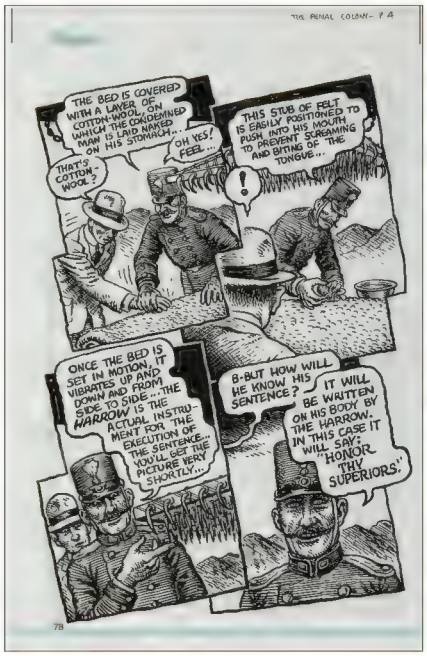
AW, THAT'S TERRIFIC! WHAT ARE YOU GOING TO DO WITH THIS WHEN YOU FINISH IT?
I DIDN'T THINK HE'D BE ABLE TO GET ANYTHING AS AN ARTIST BECAUSE TIMES WERE BAD AND HE DIDN'T HAVE MUCH EXPERIENCE, BUT THEY LIKED WHAT HE SHOWED 'EM AT AMERICAN GREETINGS AN HIRED HIM AS A COLOR SEPARATOR.
BUT I REMEMBER CRUMB AND I DID GO JUNK SHOPPING ONE TIME FOR OLD RECORDS WE DIDN'T FIND ANY SIDES, BUT CRUMB BOUGHT SOME EXPERIENCE ANYWAY. WE WENT TO A PAWN A TOWN HE WASN'T FAMILIAR WITH AND HE WAS REAL INTRIGUED W IT
BUT I REMEMBER CRUMB AND I DID GO JUNK SHOPPING ONE TIME FOR OLD RECORDS WE DIDN'T FIND ANY SIDES, BUT CRUMB BOUGHT SOME EXPERIENCE ANYWAY. WE WENT TO A PAWN A TOWN HE WASN'T FAMILIAR WITH AND HE WAS REAL INTRIGUED W IT
WELL WHADDYA KNOW A HM IS SUUM
HEY HOW MUCH Y' WANT FOR THIS?
BUT I REMEMBER CRUMB AND I DID GO JUNK SHOPPING ONE TIME FOR OLD RECORDS WE DIDN'T FIND ANY SIDES, BUT CRUMB BOUGHT SOME EXPERIENCE ANYWAY. WE WENT TO A PAWN A TOWN HE WASN'T FAMILIAR WITH AND HE WAS REAL INTRIGUED W IT
WELL WHADDYA KNOW A HM IS SUUM
HEY HOW MUCH Y' WANT FOR THIS?
BUT I REMEMBER CRUMB AND I DID GO JUNK SHOPPING ONE TIME FOR OLD RECORDS WE DIDN'T FIND ANY SIDES, BUT CRUMB BOUGHT SOME EXPERIENCE ANYWAY. WE WENT TO A PAWN A TOWN HE WASN'T FAMILIAR WITH AND HE WAS REAL INTRIGUED W IT
WELL WHADDYA KNOW A HM IS SUUM
HEY HOW MUCH Y' WANT FOR THIS?
BUT I REMEMBER CRUMB AND I DID GO JUNK SHOPPING ONE TIME FOR OLD RECORDS WE DIDN'T FIND ANY SIDES, BUT CRUMB BOUGHT SOME EXPERIENCE ANYWAY. WE WENT TO A PAWN A TOWN HE WASN'T FAMILIAR WITH AND HE WAS REAL INTRIGUED W IT
WELL WHADDYA KNOW A HM IS SUUM
HEY HOW MUCH Y' WANT FOR THIS?


Pages 15
At the same time, events are shaping themselves around him which will set the 20th Century on its Horror Course. As with everything else, Kafka can tell the time before the clock strikes.
IN THE PENAL COLONY
(IN DER STRAFKOLONIE)
IT'S A REMARKABLE MACHINE!
75

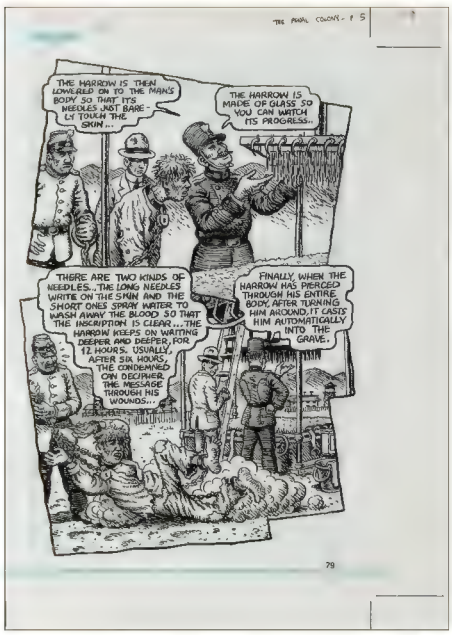

THE PENAL COLONY
Pages
A Traveller to a penal settlement on a colonial island in the tropics is invited to witness the execution of a soldier condemned to death "for disobeying and insulting a superior". This soldier, who has been caught sleeping on duty, does not know his sentence, indeed, doesn't even know he has been sentenced and, naturally, has not had the chance to defend himself before a court.
The Officer, who is also the prison's appointed Judge, goes by the very simple rule that GUILT IS NEVER IN DOUBT. (In his novel, AMERIKA, Kafka spells out quite clearly this principle of basic "law": in both Europe and America "the verdict was determined by the first words that happened to come from the judge's mouth in an impulse of rage".)
76

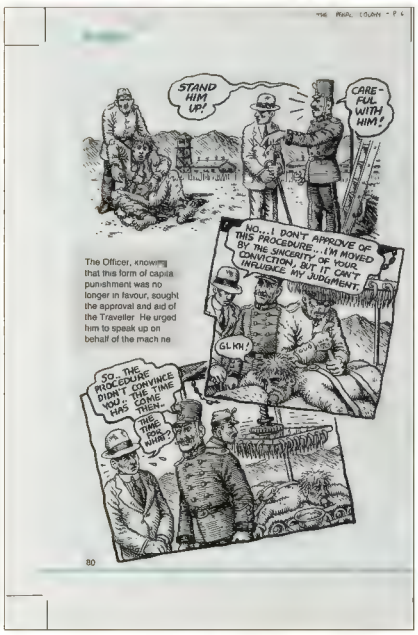

THE PENAL COLONY— P. 3
Pages
This procedure — or lack of one — is also at work in THE TRIAL, except that the victim, Joseph K., will question and protest against it. In the Penal Colony, Kafka is still sending bemused lambs to the slaughter: "the condemned man looked like such a submissive little dog that he might have been left to wander the surrounding hills and only whistled for at the moment of execution".
WE'RE READY NOW... WON'T YOU TAKE A SEAT?
THIS MACHINE CONSISTS OF THREE PARTS; THE BED, THE DESIGNER, AND THE HARROW...
THE HARROW?
THIS HEART IS UNBEARABLE...
77

13. Robert Crumb original artwork for *Introducing Kafka* complete 10-page story "In The Penal Colony". (Totem, 1993) Accomplished in pencil and ink on 9 x 12.75 in. glossy lined numerical paper taped to a second sheet of glossy lined numerical paper with some of the story text portions on paste-up stats. The original published book *Introducing Kafka* was part of the Totem "Introducing..." series of books, but the stunning interior artwork by Robert Crumb proved so popular that it has undergone many further printings under different titles such as *R. Crumb's Kafka* or simply *Kafka* by various publishers over the years. This specific story, "In The Penal Colony", has often by many been considered as one of the high-water marks in the book Crumb's art was so detailed on such a graphic subject as the horror of an officer being brutally killed by a complex torture machine gone haywire. An incredible example of a prime Robert Crumb story. Scotch tape was used in production to bind each art page onto a second blank page for sizing. Art is otherwise in fine condition. **$15,000 - $20,000**

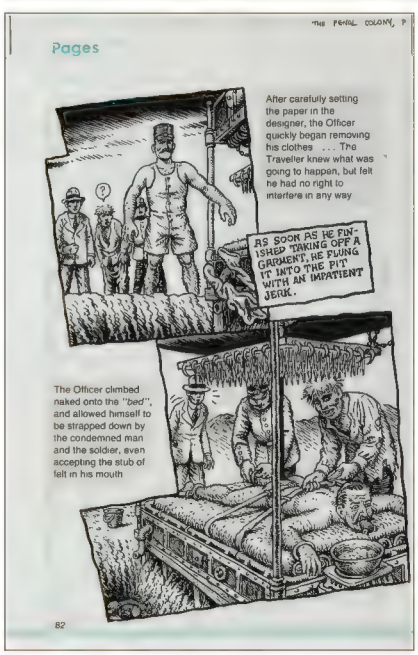

THE PENAL COLONY- P 4
THE BED IS COVERED WITH A LAYER OF COTTON-WOOL, ON WHICH THE CONDEMNED MAN IS LAID NAKED ON HIS STOMACH...
THAT'S COTTON-WOOL?
OH YES! I FEEL...
THIS STUB OF FELT IS EASILY POSITIONED TO PUSH INTO HIS MOUTH TO PREVENT SCREAMING AND BITING OF THE TONGUE...
!
ONCE THE BED IS SET IN MOTION, IT VIBRATES UP AND DOWN AND FROM SIDE TO SIDE...THE HARROW IS THE ACTUAL INSTRUMENT FOR THE EXECUTION OF THE SENTENCE... YOU'LL GET THE PICTURE VERY SHORTLY...
B-BUT HOW WILL HE KNOW HIS SENTENCE?
IT WILL BE WRITTEN ON HIS BODY BY THE HARROW. IN THIS CASE IT WILL SAY: 'HONOR THY SUPERIORS.'
79

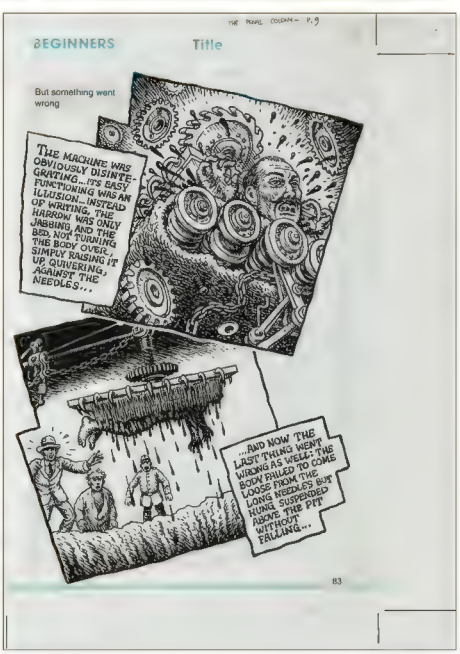
MAN IS LAID ON HIS STOMACH...
OH YES! I FEEL...
THAT'S COTTON-WOOL?
PUSH INTO HIS MOUTH TO PREVENT SCREAMING AND BITING OF THE TONGUE...
!
THE BED IS

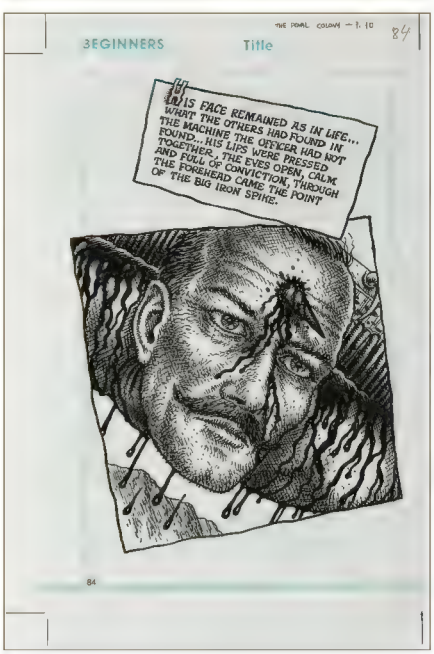

THE PENAL COLONY - P 5
THE HARROW IS THEN LOWERED ON TO THE MAN'S BODY SO THAT ITS NEEDLES JUST BARELY TOUCH THE SKIN...
THE HARROW IS MADE OF GLASS SO YOU CAN WATCH ITS PROGRESS...
THERE ARE TWO KINDS OF NEEDLES...THE LONG NEEDLES WRITE ON THE SKIN AND THE SHORT ONES SPRAY WATER TO WASH AWAY THE BLOOD SO THAT THE INSCRIPTION IS CLEAR...THE HARROW KEEPS ON WRITING DEEPER AND DEEPER, FOR 12 HOURS. USUALLY, AFTER SIX HOURS, THE CONDEMNED CAN DECIPHER THE MESSAGE THROUGH HIS WOUNDS...
FINALLY, WHEN THE HARROW HAS PIERCED THROUGH HIS ENTIRE BODY, AFTER TURNING HIM AROUND, IT CASTS HIM AUTOMATICALLY INTO THE GRAVE.
79


THE PENAL COLONY - P 6
STAND HIM UP!
CAREFUL WITH HIM!
The Officer, knowing that this form of capital punishment was no longer in favour, sought the approval and aid of the Traveller. He urged him to speak up on behalf of the mach ne
NO...! DON'T APPROVE OF THIS PROCEDURE...I'M MOVED BY THE SINCERITY OF YOUR CONVICTION, BUT IT CAN'T INFLUENCE MY JUDGMENT.
GLKN!
SO...THE PROCEDURE DIDN'T CONVINCE YOU...THE TIME HAS COME THEN-
TIME TO GO HOME?
80

THE PENAL COLONY - P 7
YOU'RE FREE-
I SAID YOU'RE FREE! PULL HIM OUT!
HA HA-HA...
Taking a paper from a small leather wallet, the Officer held it up for the Traveller to look at
LOOK CLOSELY. 'BE JUST!' IT SAYS... NOW YOU CAN MAKE IT OUT, CAN'T YOU?? IT SAYS, CAN'T YOU 'BE JUST!' IT SAYS!
READ IT...
-I CAN'T.
POSSIBLY. I BELIEVE YOU.
81


THE PENAL COLONY, P
Pages
AS SOON AS HE FINISHED TAKING OFF A GARMENT, HE FLUNG IT INTO THE PIT WITH AN IMPATIENT JERK.
After carefully setting the paper in the designer, the Officer quickly began removing his clothes ... The Traveller knew what was going to happen, but felt he had no right to interfere in any way
The Officer climbed naked onto the "bed", and allowed himself to be strapped down by the condemned man and the soldier, even accepting the stub of felt in his mouth
82


THE PENAL COLONY - P. 9
BEGINNERS
Title
But something went wrong
THE MACHINE WAS OBVIOUSLY DISINTEGRATING...ITS EASY FUNCTIONING WAS AN ILLUSION...INSTEAD OF WRITHING, THE HARROW WAS ONLY JABBING, AND THE BED, NOT TURNING THE BODY OVER, SIMPLY RAISING IT QUIVERING, AGAINST THE NEEDLES...
...AND NOW THE LAST THING WENT WRONG AS WELL: THE BODY FAILED TO COME LOOSE FROM THE LONG NEEDLES BUT HUNG, SUSPENDED ABOVE THE PIT WITHOUT FALLING...
83


THE PENAL COLONY - P. 10
84
BEGINNERS
Title
HIS FACE REMAINED AS IN LIFE... WHAT THE OFFICERS HAD FOUND IN THE MACHINE THE OFFICER HAD NOT FOUND...HIS LIPS WERE PRESSED TOGETHER, THE EYES OPEN, CALM AND FULL OF CONVICTION, THROUGH THE FOREHEAD CAME THE POINT OF THE BIG IRON SPIKE.
84

H-1
DAWN IN KOREA! THE SUN IS RISING ON A LITTLE BIRD PERCHED UPON THE BARREL OF A MACHINE GUN! THE SUN IS RISING ON A UNITED NATIONS SOLDIER SLUMPED BEHIND THE MACHINE GUN! THE SUN IS RISING ON...
HILL 203!
WHAT HAPPENED HERE? LOOK AT THE PILE OF BURNT SHELLS, EACH AS LONG AS YOUR HAND! WHO WERE THEY FIRED AT?
WHAT HAPPENED HERE? LOOK AT THE SPENT MACHINE-GUN BARREL... THE EMPTY CARTRIDGE CASES...
WHO IS TO TELL US WHAT HAPPENED... WHAT HAS GONE BEFORE? THE SOLDIER WON'T TELL YOU! HE'S DEAD!

H-2
2
MARCH, 1951! THE UNITED NATIONS FORCES ARE FIGHTING A LIMITED OFFENSIVE TO SEEK OUT AND DESTROY THE ENEMY!
TWELVE HOURS BEFORE, NORTH OF UIJONGBU, A PERIMETER OF U.N. TROOPS WERE DIGGING IN FOR THE NIGHT! A FOUR MAN TEAM... LUGGING A FIFTY-CALIBER AIR-COOLED MACHINE GUN, A LIGHT TRIPOD, AND FOUR CANS OF AMMO, SCRAMBLED UP THE RIDGE OF THE HIGH GROUND...
O.K., YOU EIGHTBALLS! SET THAT M.G ON THE RIDGE AND SPREAD OUT THAT AIR MARKER! WE WANT TO BE ALL SET IF COMPANY COMES TONIGHT!
LOOKIT THE SIZE O THESE .50 CALIBER BULLETS, MAC!
STOP TALKING, AND FEED ME THE BELT!
I'M GONNA KEEP SOME TO TAKE HOME!
GET YER HAND AWAY SO'S I CAN CLOSE THE LID!
BULLET ALONE'S FAT AS MY THUMB! KNOCK A HOLE IN A MAN BIG AS A PIE-PLATE!
PULL THE BELT THROUGH FAR AS THE SC NOW.
...I'LL JUST PULL BACK THE RETRACTIN' SLIDE HANDLE ONCE... TWICE...
KERLA-G
CLACK
NOW, SHE'S ALL SET TO TALK BUSINESS!
HEY, MACSWAIN! LOOK! THREE SOLDIERS ARE CLIMBING THE HILL! ARE THEY CHINESE?

3
DON'T SHOOT
US SOUT' KOREAN!
G.I.'S! SOUT' KOREAN G I S
THESE GUYS ARE ALL RIGHT! THEY'RE SOUTH KOREANS!
SOMETHIN'S FUNNY HERE! THEY'RE NOT SOUTH KOREANS! THEY'RE CARRYING RUSSIAN BURP GUNS!
BRRRA
QUIT FIRIN'! THEY'RE FINISHED!
ANYBODY HIT?

14. Jack Davis original artwork for *Two-Fisted Tales* #24 complete 8-page story "Hill 203!". (EC, 1951) Accomplished in pencil and ink on 15 x 22 in. art board. A superb war story by comic giant Jack Davis, set in Korea as the actual war was raging. Editor Harvey Kurtzman didn't pull punches and made sure he didn't glamorize war, but showed it for all its horror. Davis really shined when illustrating war scenes and this story has a particularly strong use of ink and darker night panels. Comes in a custom-made cloth and board case. In very good condition. **$4,000 - $6,000**

I HEARD IT BACK THERE COMING UP THE ROAD! SOUNDED LIKE A TRACTOR VEHICLE! PROBABLY A T-34 TANK...
IT IS A TANK! HEAD FOR THE BEND IN THE ROAD! WE'LL BE OUT OF THE LINE OF FIRE!
KA-POW
BBBBBAM
THE FIRST JEEP'S A WRECK! WE'LL HAVE TO BUG OUT IN THE SECOND JEEP!
THIS'LL BE A TIGHT FIT!
TEN MEN TO ONE JEEP!
OK! LET'S BUG OUTTA HERE... ON THE DOUBLE!

JOE HILL, PERCHED IN HIS JEEP OVERLOOKING THE VALLEY, RELAXEDLY PUFFS ON A CIGARETTE, SCANS THE CALM ROLLING KOREAN COUNTRYSIDE SPREAD OUT BELOW HIM AND THEN INSPECTS HIS M-1 RIFLE! RELAX, JOE HILL... RELAX WHILE YOU CAN, FOR WITHIN THE HALF HOUR YOU WILL BE AROUND THE VALLEY, MAKING A...
DEATH STAND!
IT'S LIKE I SAY, BOY! WHEN A BULLET'S GOT YOUR NAME ON IT... AIN'T NOTHIN' YOU CAN DO! WHEN YOUR NUMBER'S UP..
HEY! ONE OF OUR JETS!
HE'S IN TROUBLE!
P-TAM

THERE THEY GO! THAT TANK... HAVE A SHOOTING GALLERY UNTIL THE JEEP GETS AROUND THE MOUNTAIN. I'VE GOT TO SLOW DOWN THAT TANK!
I'LL HIDE IN THE DRAINAGE DITCH! TANK OUGHT TO BE ALONG SOON! I'LL FIRE A FEW ROUNDS AND MAKE THEM BUTTON UP
RRRR
THEN, MAYBE I CAN TOSS A COUPLE OF GRENADES INTO THE TREADS AND STOP 'ER COLD
WHERE'S THAT TANK?
RRRRRRRRRRR
IT'S MOVING AROUND OUT THERE BUT WHERE? THE SOUND COMES FROM ALL OVER!
RUMBLE
IT'S STOPPED
WHA...
BOW
IT'S NOT ON THE ROAD! IT'S RIGHT ABOVE ME! SITTIN' ON THE HILL AND FIRING AT THE BOYS!

15. Jack Davis original artwork for *Two-Fisted Tales* #23 complete 8-page story "Death Stand!". (EC, 1951) Accomplished in pencil and ink on 15 x 22 in. Bristol art board. Presented here is another superb war story written and storyboarded by Harvey Kurtzman, who gave the story to Davis to complete. Davis' sensual and appealingly realistic style was well suited to illustrate war stories, and this gripping yarn about the Korean War is a great example. In very good condition. **$4,000 - $6,000**

SPIDERMAN 6-P.28
YOU AND YOUR BIG TALK! YOU PROMISED ME SENSATIONAL PHOTOS... AND ALL YOU BRING ME IS A BATCH OF WORTHLESS FAKES! YOU'VE WASTED ENOUGH OF MY TIME! GET PACKED! WE'RE RETURNING TO NEW YORK!
BUT...
OKAY, I'LL PACK!
WHAT ABOUT THE MONEY YOU PROMISED ME, MR JAMESON?
FOR WHAT?! THE WAY I FIGURE IT, YOU OWE ME FOR YOUR PLANE FARE DOWN HERE AND HALF OF THE HOTEL BILL!
FINALLY, A WEARY PETER PARKER REACHES HIS HOME...
GEE, IT'S GOOD TO BE BACK, AUNT MAY!
NOW DON'T GET TOO COMFORTABLE, PETER! I HAVE A LOT OF CHORES FOR YOU TO DO AFTER YOUR NICE REST IN FLORIDA!
REST?!! BUT...OH, OKAY, AUNT MAY! JUST LET ME CALL BETTY FIRST, AND SEE IF SHE'LL DATE ME TOMORROW! OH... I FORGOT! SHE'S WORKING LATE FOR MR. JAMESON! WELL, THEN I'LL TRY LIZ ALLEN!
HI, LIZ! THIS IS PETER! HOW ABOUT TOMORROW NIGHT?
PETER PARKER! I'LL TELL YOU WHAT I TOLD FLASH THOMPSON! I'LL THANK YOU NOT TO CALL AND TIE UP MY PHONE! I'M WAITING FOR A CALL FROM SPIDER-MAN! AFTER HIM RESCUING ME THE OTHER DAY, AND CALLING ME "BLUE EYES", I'M SURE HE'LL CALL!
AND I DON'T WANT THE LINE TO BE BUSY WHEN MY DREAM MAN PHONES!!
OH NO!! SHE THINKS SPIDER-MAN HAS A CRUSH ON HER! SO SHE WON'T WASTE TIME DATING PLAIN, ORDINARY PETER FROM DULLVILLE!
ONLY A GUY WITH MY NUTTY LUCK COULD END UP BEING HIS OWN COMPETITION!
SLAM!
AND, AT THE OFFICE OF J.JONAH JAMESON, SPIDER-MAN IS ALSO VERY MUCH THE TOPIC OF CONVERSATION...
YOU MEAN HE SENT IT THRU THE MAIL, MISS BRANT?
YES SIR! AFTER ALL, I GUESS SPIDER-MAN CAN MAIL A LETTER LIKE ANYONE ELSE!
21
IT SAYS: "ROSES ARE RED, VIOLETS ARE BLUE... I'M STILL AT LARGE, SO PHOOEY TO YOU!"
WELL, DON'T JUST STAND THERE! TEAR IT UP! BURN IT!
OHH! I'LL GET THAT MASKED MENACE IF IT'S THE LAST THING I DO!
EDITOR'S NOTE: BIG NEWS!! NEXT ISSUE WILL FEATURE THE SENSATIONAL RETURN OF ONE OF THE GREATEST VILLAINS OF ALL... THE ASTOUNDING VULTURE! RESERVE YOUR COPY AT YOUR DEALER'S NOW! SEE YOU SOON...
the END
28.

16. Steve Ditko original artwork for *The Amazing Spider-Man* #6 Page 21. (Marvel 1963) Accomplished in pencil and ink on 13.75 x 20.25 in. large comic art stock. From the very dawn of the Silver-Age of Marvel Comics comes this historic page from *Amazing Spider-Man* #6. We can't even count how many times this very issue has been reprinted, being one of the most well-remembered of the first few issues of *Spider-Man* ever. It's hard enough to find original Steve Ditko art from *Amazing Spider-Man*, but from one of the first few issues? Near impossible. Here is an extremely rare opportunity to do just that. This was a period of time when co-creators Stan Lee and Steve Ditko were still first developing 'Spidey' and building a gallery of supporting characters and villains for him to fight (this very issue introduces "The Lizard'). It should be noted that this specific page actually shows the second appearance of "The Vulture" in an ominous shadowy cameo in the last page end panel (as seen here with a backdrop of a "Spider-Man" web-face!). Great images also of "J. Jonah Jameson" (in classic character as his usual "jolly self" with both "Peter" and "Betty Brant"), "Liz Allen" (being rude to Peter and of course mentioning "Flash Thompson"), and even dear old "Aunt May"! A great example of early Marvel history. With extensive sensitive restoration done to the page including tear repairs and seals, 3-word balloon stats replaced, and re-affixing pieces to a backing board of comic art stock. Presents in good condition★
$20,000 - $30,000

★ *For those in the know, the original art pages to ASM #6 were partially ripped-up by a dog when the package containing the entire book art was left unattended by a delivery person. The book was later painstakingly restored to preserve pop-culture history.*

SPMAN 10MAR
PG5
LUCKY FOR ME MY BLOOD CHECKED OUT OKAY! THE TESTS DIDN'T REVEAL MY SUPER QUALITIES!
JUST LIE THERE AND RELAX, SON! THIS WILL GIVE YOUR AUNT THE STRENGTH SHE NEEDS!
IF MY STRENGTH COMES FROM MY BLOOD, WHICH WAS AFFECTED BY THE SPIDER'S BITE, HOW WILL THIS TRANSFUSION AFFECT ME? I'LL PROBABLY BE SOMEWHAT WEAKENED FOR A WHILE, UNTIL THE BLOOD CELLS CAN REBUILD THEMSELVES!
AND THEN...
SURE, DOC! I WILL!
THAT'S IT, PETER! TAKE IT EASY FOR A FEW DAYS UNTIL YOU GET BACK TO NORMAL!
HOPE I WON'T BE NEEDED AS SPIDER-MAN FOR A WHILE! OH WELL, THE MAIN THING IS THAT AUNT MAY IS GETTING BETTER!
FINALLY...
THANKS TO YOU, PETER DEAR, THE DOCTOR SAYS I CAN LEAVE HERE, SHORTLY!
THAT'S GREAT, AUNT MAY! THE ABBOTTS, NEXT DOOR, WANT YOU TO JOIN THEM FOR A WEEK ON A TRIP TO FLORIDA! IT'LL BE JUST WHAT YOU NEED!
HOW WONDERFUL! THEY'RE SUCH WARM-HEARTED PEOPLE! BUT WHO'LL LOOK AFTER YOU, PETER?
I'LL BE OKAY, AUNT MAY! I'LL KEEP BUSY WITH MY SCHOOL WORK AND MY CHORES!
THUS, A SHORT TIME LATER...
TAKE CARE OF YOURSELF, PETER, DEAR! WEAR YOUR RUBBERS IN THE RAIN, AND BE SURE TO DRESS WARM ENOUGH! I PUT YOUR NOSE DROPS IN THE MEDICINE CHEST, AND---
SURE, AUNT MAY! JUST GET LOTS OF SUN AND DON'T WORRY ABOUT ME!
WE'LL TAKE GOOD CARE OF HER, PETE!
BUT, AS PETER'S AUNT HEADS SOUTH, A NEW CRIME WAVE BEGINS TO ERUPT IN THE CITY! UNDER THE LEADERSHIP OF THE MYSTERIOUS BIG MAN, A WELL-ORGANIZED AND POWERFUL NETWORK OF UNDERWORLD MOBS SEEM TO STRIKE EVERYWHERE AT ONCE!!
DERRINGER
5

17. Steve Ditko original artwork *for The Amazing Spider-Man* #10 Page 5. (Marvel, 1964) Accomplished in pencil and ink on 13.75 x 20.25 in. large comic art stock. Steve Ditko *Amazing Spider-Man* art is already is hard to find on it's own. Try finding a page from those classic first 10 issues, and the hunt gets even harder... Here is a great page showing many nice images of "Peter Parker", including a great one in his "half-Spider-Man mask", as well as some of the most charming scenes with dear old "Aunt May" since that time she offered Petey wheat-cakes! Also featured on the page in an image of the crime boss "Big Man", the villain of this issue! In fine condition. **$20,000 - $30,000**

SPIDERMAN 27
HOWEVER, IT'S TOO BAD THE DAILY GLOBE MANAGED TO GET THOSE EXCLUSIVE PHOTOS!
A MERE BAGATELLE! WE COULD HAVE HAD THOSE PICTURES IF WE'D WANTED THEM! BUT, YOU KNOW ME! I PREFER TO RUN THE STORY STRAIGHT-- NO SENSATIONALISM!
BUT, WHEN HE'S FINALLY ALONE WITH THE NEWSPAPER...
I'D GIVE MY EYE-TEETH FOR THOSE PIX! I'LL BE HANGED IF THEY DON'T LOOK LIKE PETER PARKER'S WORK!
I'D BETTER START BUTTERING HIM UP! I'LL TURN THE FAMOUS JONAH JAMESON CHARM ON HIM!
I HOPE HE'S NOT QUITTING ME!
BUT NOW, BACK TO OUR DEMON PHOTOGRAPHER...
AUNT MAY IS PROBABLY VISITING MRS. WATSON, NEXT DOOR! THIS IS MY CHANCE TO SEARCH FOR THE COSTUME SHE TOOK FROM ME! *
*AS SHOWN, IN ALL ITS TRAGIC DETAIL IN SPIDER-MAN #26 --STAN.
I'M SURE SHE WOULDN'T THROW IT OUT! SHE COULD ALWAYS USE THE MATERIAL FOR SOMETHING ELSE!
BUT, A HALF HOUR LATER...
WELL, THE OL' PETER PARKER LUCK IS STILL HOLDING OUT!
I CAN'T FIND THE COSTUME ANY-WHERE!
WHICH MEANS, I'VE GOT TO DO THE ONE THING I HATE MOST IN THE WHOLE WIDE WORLD!
EVEN THE MERE THOUGHT OF IT MAKES ME BREAK OUT IN A COLD SWEAT! AND YET, THERE'S NO OTHER WAY! I'VE GOT TO DO IT!
I'LL HAVE TO SEW MYSELF A NEW ONE!!
BOY! IF FLASH THOMPSON COULD SEE ME NOW!
18

18. Steve Ditko original artwork for *The Amazing Spider-Man* #27 Page 18. (Marvel, 1965) Accomplished in pencil and ink on 13.5 x 19.5 in. large comic art stock. Steve Ditko's work on his most famous co-creation (with Stan Lee) is often called one of the comic book medium's apexes of achievement. "Spider-Man" has always been Marvel's flagship symbol and their most enduring and popular character. To own an original art page from one of the original first 38 issues of the title drawn by Ditko has always been considered a "holy grail" for most collectors. Here is a very rare opportunity to obtain a nice one. On this particular page, we see "Norman Osborn" ("Green Goblin") taunting "J. Jonah Jameson" with newspaper photos of Spider-Man in battle with the Green Goblin that another newspaper scooped him on. Meanwhile, poor "Peter" can't seem to find his "Spidey" costume unwittingly hidden away by dear old "Aunt May". Great images of both Peter and Jonah on this page. Tiny amount of correction fluid in the word balloons. Otherwise, in fine condition. **$20,000 - $30,000**

SPIDERMAN 32
3
AND THEN, NED LEEDS, THE YOUNG REPORTER WHO HAS ASKED BETTY BRANT TO MARRY HIM, ENTERS THE SCENE...
PETER, YOU'RE NOT BEING FAIR TO BETTY! SHE DESERVES AN ANSWER FROM YOU!
NED, PLEASE DON'T INTERFERE!
NOW'S MY CHANCE TO MAKE HER ANGRY AT ME!
BUTT OUT, CREEP! I DON'T OWE BETTY ANYTHING! WE HAD A FEW LAUGHS TOGETHER, THAT'S ALL! MAYBE I'VE OUTGROWN HER!
PETER--!
WHAT'S GOTTEN INTO YOU, FELLA? YOU SOUND-- DIFFERENT!
IT'S EASY FOR HIM TO BE CALM! HE DOESN'T LOVE A GIRL WHO'D HATE HIM IF SHE LEARNED ABOUT HIS SECRET IDENTITY!
I'VE GOT TO MAKE HER HATE ME! A CLEAN BREAK IS THE BEST THING FOR ALL OF US!
LOOK, PARKER, WHY DON'T WE TALK THIS OVER CALMLY?
HANDS OFF, LEEDS! I'VE MORE IMPORTANT THINGS TO DO!
BUT YOU KNOW HOW I FEEL ABOUT BETTY! IF YOU'RE NOT INTERESTED, WHY DON'T YOU JUST SAY SO, AND--
PETER! STOP IT!
I'M SICK OF PEOPLE TRYING TO TELL ME WHAT TO DO! NOW GET LOST!
UHHHH!
THUMP!
AND, ON THE OTHER SIDE OF THE DOOR, WE FIND...
WHAT IN BLAZES IS GOING ON OUT THERE?!
THUMP!
SORRY, MR. JAMESON! I GUESS I JUST GOT CARRIED AWAY!
PARKER! I NEVER THOUGHT OF YOU AS THE VIOLENT TYPE! WHAT ARE YOU DOING HERE, ANYWAY?
I -EH- BROUGHT YOU SOME NEWS PHOTOS!
THAT'S THAT! BETTY MUST DESPISE ME NOW! NEVER KNOWING HOW MUCH I REALLY LOVE HER-- OR HOW MUCH TOUGHER THIS IS FOR ME!
AFTER ALL, SHE'LL PROBABLY END UP MARRYING NED AND FORGET ABOUT ME!
BUT, I'LL CARRY A TORCH-- FOREVER!
ALL RIGHT-- LET'S SEE THE PHOTOS!
YOU CALL THESE NEWS PHOTOS?? JUST A FEW SHOTS OF SOME STRIKERS PICKETING A DEPARTMENT STORE! YOU'RE SLIPPING, PARKER!
I KNOW IT! WITH AUNT MAY IN THE HOSPITAL, I HAVEN'T BEEN ABLE TO DO ANYTHING RIGHT!
CAN'T USE 'EM! DON'T WASTE MY TIME UNLESS YOU HAVE SOMETHING GOOD!
YOU OLD SKINFLINT! YOU'VE FORGOTTEN ALL THE GREAT EXCLUSIVES I GAVE YOU IN THE PAST!
DON'T JUST STAND THERE! THIS ISN'T VISITORS' DAY! GOODBYE!
3

19. Steve Ditko original artwork for *The Amazing Spider-Man* #32 Page 3. (Marvel, 1966) Accomplished in pencil and ink on 13.5 x 20.5 in. large comic art stock. Steve Ditko certainly knew how to tell a visual story as seen in this great character-driven page showing not only the ups and downs that always followed "Peter Parker's" love life (usually due to his dual life as "Spider-Man" getting in the way), but also another classic scene between Peter and "J. Jonah Jameson" as ol' JJJ shows his own brand of..."generosity". Nice images of Peter, Jonah, Betty and Ned. In very good condition. **$20,000 - $30,000**

9.
I SHALL DISPATCH IT TO ITS VICTIM NOW--
THIS IS THE FIRST STEP OF MY MAGNIFICENT MASTER PLAN OF TOTAL REVENGE!
"SEE HOW EFFORTLESSLY IT CAN SCALE HIGH WALLS--!"
"AND NOW, AT LAST-- IT HAS REACHED ITS GOAL...!"
"A GUARD IS APPROACHING --BUT HE'LL BE HELPLESS TO STOP IT!"
WHAT IN THE NAME OF CREATION IS THAT??
MY BULLETS CAN'T HURT IT! I-I'VE GOT TO GO FOR HELP!
BUT, HOW CAN I DESCRIBE IT SO THEY WON'T THINK I WAS SEEING THINGS??
IN FACT, HOW DO I KNOW I'M NOT SEEING THINGS??
THE GUARD IS GONE! THE PLACE IS NOW DESERTED-- EXCEPT FOR MY ROBOT! EVERYTHING IS PERFECT!
"I WANT MY REVENGE TO LAST! THE LONGER IT TAKES, THE MORE I'LL ENJOY IT! HENCE, WE WILL MERELY WRECK PART OF HIS LABORATORY NOW!"
"TO BEGIN WITH, I'LL HIT HIM WHERE IT HURTS THE MOST--IN HIS WALLET!"

20. Steve Ditko original artwork for *The Amazing Spider-Man* #37 Page 7. (Marvel, 1965) Accomplished in pencil and ink on 13.5 x 20.5 in. large comic art stock. Steve Ditko looks to his "pre-hero monster" days at Marvel for inspiration in this *Amazing Spider-Man* story featuring "Professor Stromm" and his incredible organic robot on the loose! In fine condition.* **$20,000 - $30,000**

**Please note that the "sister" page to this scene is Lot 21 and would make a great sequence together!*

Spiderman #37 feb. revised.
10-
MEANWHILE, AN EVER-GROWING CROWD GATHERS OUTSIDE THE NOW-SMOKING ELECTRONICS PLANT...!
STEP BACK, FOLKS! MAKE ROOM FOR THE FIRE TRUCKS!
I COULDA SWORN I SAW SOMEONE--IN THE AIR, ABOVE ME!
BUT, WITH ALL THIS SMOKE, I MUST HAVE IMAGINED IT!
IMAGINED IT?? NOT QUITE....!
I THOUGHT I SMELLED SMOKE FROM AROUND THE CORNER!
IF ANYONE'S TRAPPED INSIDE, I MAY BE ABLE TO HELP--!
NO, THE PLACE SEEMS EMPTY ENOUGH, EXCEPT FOR--! HOLY HANNAH!
THERE'S SOMETHING CRAWLING ALONG THE FLOOR--COMING TOWARDS ME....!
IT'S GOT TENTACLES! IT GRABBED ME--!
SHADES OF DOC OCK! WHAT HAVE I RUN INTO???
HHITT!
IT'S A ROBOT OF SOME KIND-- AND STRONG!
IN FACT, IT'S STRONGER THAN I THOUGHT! I CAN'T PUSH IT, OR PULL IT, OR MAKE IT BUDGE!
8
CONTINUED AFTER NEXT PAGE

21. Steve Ditko original artwork for *The Amazing Spider-Man* #37 Page 8. (Marvel, 1965) Accomplished in pencil and ink on 13.5 x 20.5 in. large art comic stock. Marvel's flagship character as drawn by his co-creator artist…how much more classic does it get? Without question, Steve Ditko *Amazing Spider-Man* artwork is hard to obtain and highly coveted among collectors, but here we have a particularly exceptional example where "Spidey" is in 5 of the 6 panels in full battle against his robot nemesis as depicted in the cover scene! Truly the best of the best you could possibly ask for, and a rare opportunity indeed! Beautiful full-body images of "Spider-Man". Exhibiting a small piece of tape on the bottom corner, placed to hold the "continued after next page" stat as was common in production. Otherwise, in fine condition.* **$40,000 - $60,000**

**Please note that the "sister" page to this scene is Lot 20 and would make a great sequence together!*

STR. TALES 131
20
THEN, ENDING CONTACT WITH THE RULER OF THE DARK DIMENSION, MORDO SUMMONS A WAITING DISCIPLE...
COME FORTH! I HAVE A TASK FOR YOU!
AS THE MASTER COMMANDS!
I SHALL SEND YOU TO HONG KONG TO FIND THE ACCURSED DR. STRANGE! YOU SHALL BE MY EYES --MY EARS-- MY HANDS!
LET YOUR MIND GO BLANK AS I SAY THE MYSTIC WORDS--
LET YOUR BODY VANISH... AND YOUR ATOMS RACE... WITH SPEED OF THOUGHT THRU TIME AND SPACE!!
NO SOONER HAS THE INCANTATION ENDED, AND THE MYSTIC SIGN BEEN MADE, THAN MORDO'S DISCIPLE TAKES SHAPE ONCE MORE--IN THE HEART OF HONG KONG!
MY BRAIN! IT THROBS AND ACHES AS THOUGH WITH A LIFE OF ITS OWN!
NO, YOU FOOL! NOT ITS OWN LIFE--BUT MINE! FOR I AM INHABITING IT WITH YOU! IT IS AS THOUGH MORDO HAS COME TO HONG KONG!
YOU WILL FOLLOW MY INSTRUCTIONS TO THE LETTER! GO TO THE ADDRESS I AM THINKING OF--IT IS A PLACE WHERE SMUGGLERS GATHER--!
I GO, MASTER!
9/4
MINUTES LATER, IN A DISMAL WATERFRONT DEN...
I SPEAK FOR THE MIGHTY BARON MORDO! HE COMMANDS YOU TO SEARCH EVERY INCH OF THE CITY UNTIL DR. STRANGE IS FOUND!
BEGONE, MAN FROM NOWHERE! WE TAKE ORDERS FROM NONE!
WE ARE NOT THE LACKEYS OF YOUR BARON MORDO!
WHAT?!! YOU DARE DEFY AN ORDER FROM HE WHO WILL ONE DAY BE THE RULER OF MANKIND?!!
WHO SPEAKS ??
LOOK! THAT FACE--FLOATING IN THE AIR! IT IS THE EVIL ONE HIMSELF!
YOUR MYSTIC POWERS DO NOT FRIGHTEN US, MORDO!
3
CONTINUED AFTER NEXT PAGE

22. Steve Ditko original artwork for *Strange Tales* #131 Page 3. (Marvel, 1964) Accomplished in pencil and ink on 13.5 x 21.75 in. large comic art stock. Steve Ditko, the co-creator of "Dr. Strange" (along with Stan Lee), shows off the powers and arrogance of his evil nemesis "Baron Mordo" as he mystically transports his disciple to Hong Kong to gather criminal minions in an effort to hunt down Dr. Strange. Pages from Ditko's Dr. Strange stories don't often come up for sale (some were even rumored to have been destroyed or thrown out by Ditko himself), as they are highly coveted among collectors. In very good condition. **$20,000 - $30,000**

THUNDER AGENT- 16 -PAGE 11
11
BUT DYNAMO STILL HAS HIS FIVE-MINUTE RESERVE...
...NOT TODAY, KITTEN! THERE'S STILL SOME LIFE LEFT IN THE OLD BOY!
WE'LL FINISH THIS ANOTHER TIME, BROWN! I'VE GOT TO CLEAR MY HEAD...
STOP, ANDOR! YOU CAN'T ESCAPE!
THIS IS IT, ANDOR...YOU'RE TRAPPED! NOW I'VE--WOOPS!
NO, DYNAMO, IT LOOKS LIKE YOU'RE TRAPPED NOW!...
CLIK!
...WITHOUT YOUR POWER-BELT, YOU'RE HELPLESS! I COULD FINISH YOU OFF NOW, BUT YOU ONCE SPARED ME...
...I CAN DO NO LESS FOR YOU! GOOD-BY, DYNAMO..
SO LONG, FELLA...WISH WE COULD BE ON THE SAME SIDE, THE NEXT TIME WE MEET...
THE END

23. Steve Ditko original artwork for *Thunder Agents* #16 Page 11. (Tower, 1967) Accomplished in pencil and ink on 13.25 x 19.5 in. medium-weight art board. A beautiful Steve Ditko page from his short run on Tower Comics' *Thunder Agents*. This particular end page to the story shows "Dynamo" (seen in every panel) using the reserves in his power belt to catch up to the bad guy, but then... In very good condition. **$1,500 - $2,000**

24. Mort Drucker original cover artwork for *Mad Magazine* #315 featuring George Bush and Barbara Bush. (MAD, 1992) Accomplished in pencil and gouache on large 19 x 24.5 in. lightweight art board. Mort Drucker goes to Washington in this stunning parody caricature of President George and First Lady Barbara Bush! Painted in classic Drucker style, he perfectly captures the shocked looks on their faces as zany ol' "Alfred E. Neuman" plants a political bumper sticker on Barbara's bum! The artwork also has two autographs on it, attributed to the president and the first lady (signed by Drucker as well). In very good condition. **$3,000 - $5,000**

July/August 1994 Number 329
MAD
Our Price $1.95 Cheap!
IN THIS ISSUE WE EXPOSE...
N Y P D BLUE
ALSO EVERYTHING YOU EVER NEED TO KNOW ABOUT CANING AND CONDOMS!
N Y P D BLUE
COVER I #330

25. Mort Drucker original cover artwork for *MAD Magazine* #329 featuring *NYPD Blue*. (MAD, 1994) Accomplished in pencil and gouache on large 24.25 x 18.75 in. lightweight art board. The cast of *NYPD Blue* is "exposed" on this awesomely funny parody cover by master humor artist Mort Drucker. Nobody can capture the essence of hilarious caricature done each month on those *MAD Magazine* covers the way Mort Drucker can, and on this painting we again see him at the top of his game. Just look at poor Sipowicz with his hole-y sock and a badge pinned right on his skin (ouch!). Signed by the artist. In very good condition. **$3,000 - $5,000**

26. Mort Drucker original cover artwork for *MAD Magazine Super Special* #115. (MAD, 1996) Accomplished in pencil and gouache on 20 x 25 in. large lightweight art board. Remember when politics were friendly and fun? Neither do we! But no matter which political party you belong to, we can all agree in bipartisanship that if "Alfred E. Neuman" wins the election, we *all* lose! In this great painted cover by master humor artist Mort Drucker, it's America's worst nightmare come true. Great image of Neuman. What, me worry? YES! Signed by the artist. In fine condition. **$3,000 - $5,000**

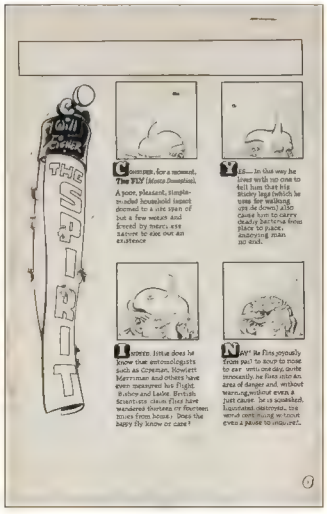
27. Mort Drucker original cover artwork for *MAD About the Movies*. (MAD, 1998) Accomplished in pencil and gouache on large 20 x 24 in. lightweight art board. If you're a movie buff (and who isn't?), Mort Drucker has created the ultimate masterpiece for you! This stunning painting is the original cover art for the *MAD* book *MAD About the Movies*, and it has so many of the caricatures that Mort Drucker has made famous over the years during his time at *MAD Magazine*, you can barely count them all. Just to name a few, films parodied include: *A Streetcar Named Desire*, *Dirty Harry*, *Lethal Weapon*, *All the President's Men*, *The Shining*, *Cool Hand Luke*, *A Clockwork Orange*, *The Maltese Falcon*, *Bonnie and Clyde*, *Dog Day Afternoon*, *Gremlins*, *The Adventures of Robin Hood*, *Superman*, *Batman*, *Whatever Happened to Baby Jane?*, and even Alfred E. Neuman on screen in *Casablanca*! Throw in so many more movie stars, and even a few popular cartoon characters ("Bugs Bunny", "Daffy Duck", "Tweety") and you have an incredible opportunity to get one of Drucker's best painted covers ever! Signed. In fine condition. **$3,000 - $5,000**

28. Mort Drucker original artwork for "*MAD Magazine* Tribute to Warner Bros. 75th Anniversary". (MAD, 1998) Accomplished in pencil and gouache on large 23 x 29 in. lightweight board. Mort Drucker needs no introduction. As one of the main cover artists at *MAD Magazine* through the years, his wacky caricatures—of...well, just about *everyone*—have made folks laugh for decades! This is the original art used to make a series of both lithographs and posters to celebrate the 75th Anniversary of Warner Bros. Studios, and wow, does he fit in a lot of characters into the scene: "Superman", "Batman" and "Robin", "Michigan J. Frog", "Gossamer", "Sylvester", "Tweety", "Granny", "Wyle E. Coyote", "Roadrunner", "Daffy Duck", "Bugs Bunny", "Pepé Le Pew", "Penelope Pussycat", "Marvin the Martian", "Yosemete Sam", "Porky Pig", and the Tazmanian Devil—all disgusted by lovable loser "Alfred E. Neuman". Truly a Drucker masterpiece! Signed by the artist. In very good condition. **$3,000 - $5,000**

AH, A COUPLE OF SNOOPERS!
MR. GEMM! TOLD YOU THAT SAFE GAG WOULD WORK!
AH.... THE MISSING PRINCE! THE OLD CONFIDENCE RACKET— JUST AS I THOUGHT! WAIT'LL YOUR PRIME MINISTER FINDS OUT YOU'RE A CROOK!
HELD FOR RANSOM AND WHEN THE RELATIVES TRY TO RAISE CASH, DEAR SWEET MR. GEMM STEPS UP AND OFFERS TO BUY BACK THE JEWELS HE MADE, EH? LOOK, WISE GUY!
NO! YOU LISTEN TO ME!... I'M NOT A COP, SO I'VE NO AXE TO GRIND!... THE HICKORY GANG IS WISE... THEY KNOW THAT YOU HAVE A MILLION DOLLAR TIARA ON ICE... THAT'S THEIR RACKET AND THEY MEAN TO MUSCLE IN!... GIVE ME THE GEM FOR SAFE KEEPING!... THE POLICE WILL NEED IT AT THE TRIAL!
@&%$#!! THE NERVE O' THE GUY! ...POLICE!
YOU'RE LYING! BESIDES, THE TIARA WAS DELIVERED TO PRINCE— I NEVER GOT IT, GEMM!
M-MISTER GEMM!... THE HICKORY MOB'S GONNA TEAR DOWN Y'R STORE! THEY THINK Y'GOT THE TIARA.... GLUG!
SEE!
OH, MY STORE!... WE'VE GOT TO STOP THEM — EVEN IF IT MEANS GUN PLAY! GUNNAR, STAY HERE AND LIQUIDATE THE SPIRIT!
A PLEASURE! GO 'WAY! BEAT IT! YES, SIR!
4

...and that is exactly how it was with Guthrie Bendbagel, Jr. ....
Well, to begin with, the Bendbagels had been messengers for six generations... Guthrie, naturally, was no exception.
GUTHRIE YOU'RE VERY DEPENDABLE! SOMEDAY YOU'LL BE PRESIDENT OF DINKLE'S MESSENGER SERVICE!
YES, YA!
But Guthrie never became more than a messenger first class... In fact, after 35 years he was still running confidential errands, the nature of which varied like the seasons....
WINTER
SUMMER
One day, on Bendbagel's 65th birthday....
PICK UP AND DELIVER PACKAGE AT GEMM'S!.. HURRY, GUTHRIE!
YES S.R.!
Meanwhile at Gemm's...
GEMM, LOOK AT IT PLACE THIS FABULOUS TIARA IN THE OUT BASKET!! IT'LL GO OUT WHEN WE REVIEW THE HISTORY OF THIS GEMM'S OUTSTANDING EFFORT IN JEWELRY!
SEVERAL YEARS AGO PRINCE ARTERIX ADVANCED US ONE MILLION DOLLARS TO PRODUCE FOR HIM THE MOST MOST BEAUTIFUL JEWELED TIARA... WHEN WE DID! WE AGREED TO KEEP IT QUIET! TODAY WE ARE SENDING IT TO HIS HOTEL VIA DINKLE MESSENGER!
GRAND, ME, GEMM!
THANK YOU, MR STONG!
AH, IT'S GONE ON ITS WAY ALREADY.... VERY RELIABLE OUTFIT THAT DINKLE'S!
EXTRA PRINCE ARTERIX MISSING

@&%$#!! NOT A CUB IN THE WHOLE APARTMENT! OH, MY ACHING BACK! THERE'LL BE INTERNAT'CHAL....
SOMEONE TO SEE THE PRINCE SIR?
YA BIG FATHEAD CAN'T Y SEE I'M BUSY? GO AWAY!
Y'HEARD M'M... BEAT IT, TAL!
SORRY, IT'S AFTER HOURS! BETTER GO OVER TO MR GEMM'S RESIDENCE ON PARK AVENUE, IF IT'S VERY IMPORTANT!
GO AWAY!... WE'RE BABY!
WHO WAS THAT, BLUBBER?
OH, SOME PANHANDLER I THINK! GOT RID OF HIM! HOW'RA Y'DOIN, MISTER SPIRIT?
AH, NOW I ...


THE FLY
GREEN, for a moment, The FLY (Musca Domestica).
A poor, pleasant, simple-minded household insect doomed to a life span of but a few weeks and feared by many, as nature to rise out an existence
YES... In that way he lived with no one to tell him that his shabby legs (which he uses for walking on) do down) also cause him to carry deadly bacteria from place to place, endearing man no end.
NOTE: little does he know that entomologists such as Cipelian, Howlett Merriman and others have even measured his flight. Sabrey and Leake British Scientists claim flies have wandered thirteen or fourteen miles from home. Does the happy fly know or care?
NAY! he flies joyously from pail to knife to nose to ear until one day, quite innocently he flies into an area of danger and without warning, without even a just cause he is assailed, liquidated, destroyed, the world goes along without even a pause to mourn.

AL, BABS AND TRAITOR, CHARLES ARE HEADED TO BE IN CONTACT BY TELL NEVER LEAVING THE CITY LIMITS FOR LONG!
AS I STARTED TO SAY, MY LOFT DOWN ON HICKORY, WHERE DO YOU THINK?
THANKS FOR DINNER!
Meanwhile at
MR. MOTHER SPIRIT HAS BEEN AWARE OF OUR MISSION EVER SINCE WE LEFT THE CITY LIMITS!
WHAT? OH DON'T BOTHER ME NOW, BENDBAGEL! SEE ME TOMORROW!
OH, SLITHER! I'LL BE LATE FOR MY MEETING WITH THE HICKORY GANG!
BACK TO THE CITY, WORKER!
GOSH FOR GLORY! I GOTTA GET BACK TO THE CITY!
TAKE TO THE AIR!
TAKE TO THE AIR!
TAKE TO THE AIR!
TAKE TO THE AIR!

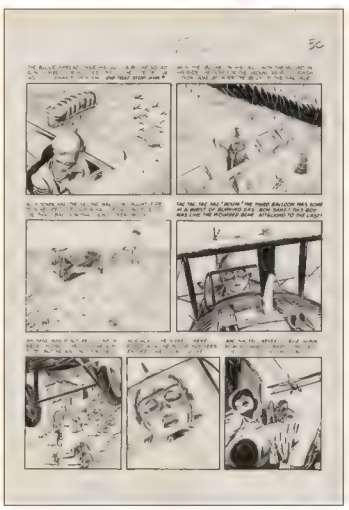
Meanwhile at
HEY! CAN'T YOU SEE I'M BUSY? GO AWAY!
GEMM!
I'LL BLOW Y'AWAY, GEMM!
HICKORY!
NO ONE WHERE'S MR. GEMM?
ONE STEP MORE, HICKORY, AND I'LL SHOOT!
THE TIARA!
TAKE THE GUY TO THE CITY MORGUE!
WELL, GOT HIM IDENTIFIED LATER!
OH, WELL, LET'S GET TO GALLEY FULL PLATE!

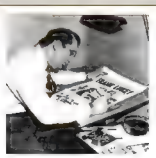
I PLAYED A HUNCH ON GEMM... HE HAD A SHADY PAST! ONCE I STUMBLED ON HIM THE FIRST WAS BABY!
WHO'S THERE?
DON'T KNOW, JUST SOME PEOPLE WHO WANT TO SEE BABY!
And that's exactly how it was with Bendbagel!

29. Will Eisner original artwork for *The Spirit* complete 7-page story "The Fly" dated March 10, 1946. (1946) Accomplished in pencil and ink on 14.5 x 23 in. Bristol art board. A rare chance to acquire a complete prime year story from one of the greats of comic art. Eisner helped establish the visual language to propel the comic strip as a true art form. This complete story moves along at a very nice pace and features many of the signature characters of the long lasting strip, including, of course, the "Spirit" himself. Exhibiting some correction fluid, paste-ups and staining in margins. In good condition. **$10,000 - $15,000**

30. Mike Esposito original recreation cover artwork for *The Amazing Spider-Man* #39. (Marvel, 1966/created later) Accomplished in pen and ink on 14.5 x 20 in. artist's leaf. A large and faithful recreation of the famous *Amazing Spider-Man* #39 cover by John Romita, which Esposito originally inked. Esposito signed the work at the bottom, "John Romita and Mike Esposito, 'Espo'". The bottom banner tipped to paper with some glue residue. In very good condition. **$1,000 - $2,000**

WHEN THEY TALK OF THE ACES OF WORLD WAR I... OF THE HEROES WHOSE BATTLEFIELD WAS THE SKY... THEY RECOUNT THE STORIES OF THE BOY FROM PHOENIX! THE INCREDIBLE BIG-MOUTHED BOY FROM PHOENIX! HIS CAREER WAS A CANDLE, BOTH ENDS LIT!... SHORT!... BRIGHT!... AND HIS NAME... HIS NAME WAS...
FRANK LUKE!
AH VOILA! IT IS THE YOUNG AMERICAN!
L'ENFANT TERRIBLE FROM THE 27TH SQUADRON! FRANK LUKE, THE BALLOON DESTROYER!
AH LÀ LÀ! HE IS AN IRRESPONSIBLE FOOL... THE WAY HE FLIES... INCHES ABOVE THE TREES!



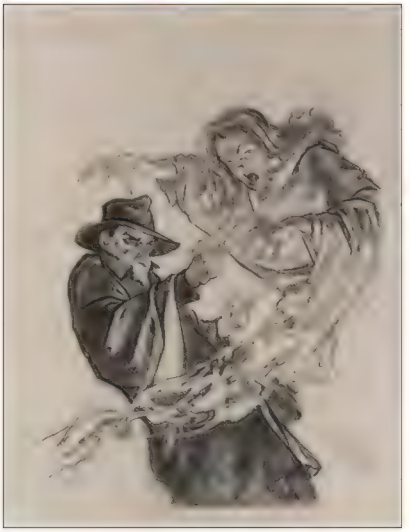


31. George Evans original artwork for *Front Line Combat* #13 original 7-page story "Frank Luke!". (EC, 1953) Accomplished in pencil and ink on 15 x 22 in. Bristol art board. There's no doubt that George Evans was the definitive artist to depict early aviation, a personal, life-long passion. So it was natural for Harvey Kurtzman, who wrote this story, to give it to George. Featuring glorious panels filled with WWI aerial battles and intrigue! In very good condition. **$3,000 - $5,000**

32. Frank Frazetta original sketches for Canaveral plates. (1964) Accomplished in pencil on 7 x 7.75 in. artist's leaf. These detailed and energetic sketches were done by Frazetta as preliminaries for his legendary series of Canaveral drawings. The Frazetta magic and singular energy is here—compare these gems to the finished ink pieces. Inscribed in the artist's hand and signed and dated in pencil, "Frazetta '64". Some tears and wear. In very good condition. **$2,000 - $3,000**

33. Al Feldstein original cover recreation artwork for *Shock SuspenStories* #7. (EC, 1953/2005) Accomplished in oils on 19.5 x 23.5 in. stretched canvas visible through frame. In the 1950s, comic book artist Al Feldstein drew some of the most shocking, heart-stopping covers for EC's horror and Sci-Fi titles. Then, in the early 2000s, he created a select few oil paintings revisiting some of his most iconic cover works. This incredible piece is one of them. The image depicts a man literally frying alive as a bolt of lightning strikes him during a thunderstorm. Skin bubbles off his bones as his blood boils from the jolting electricity coursing through his body. Stunning detail in this timeless horror masterpiece! Signed by the artist. In very good condition. **$6,000 - $8,000**

WWW.PROFILESINHISTORY.COM



34. Gary Gianni original cover painting and preliminary sketch for *The Shadow: Hell's Heat Wave* #2. (Dark Horse, 1995) Painting is accomplished in oil paint on 19.5 x 28.5 in. heavy grade masonite board. It's blazing guns vs. the supernatural, as "The Shadow" faces a death-dealing ghost haunting the harbors of New York City. Does even The Shadow stand a ghost of a chance? The stunning painted cover to issue #2 of the very popular Shadow comic book mini-series by Dark Horse. A prize in any art collection as the colors and details on this one seem to leap out at you! Accompanied by the original concept drawing accomplished in pencil and charcoal on large 22 x 29 in. textured artist's leaf. Inscribed and signed by the artist, "For Henry- Thanks for your gracious hospitality, Best Gary Gianni". Both in very good condition. **$1,000 - $2,000**

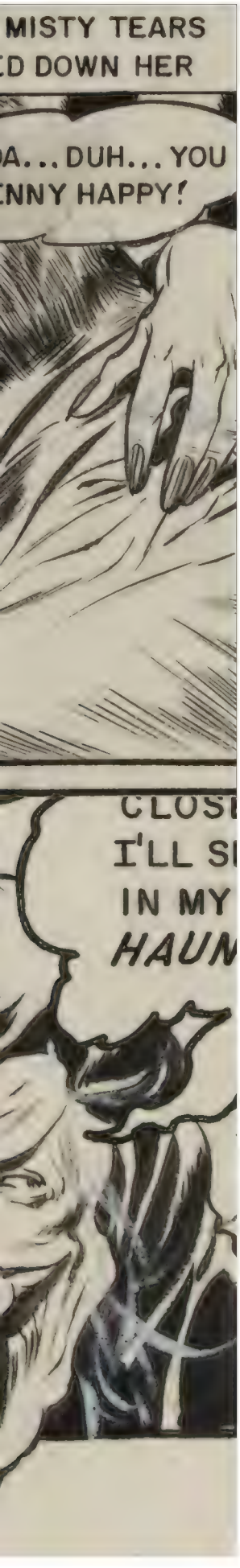
35. Dan Green original artwork "The Rose of Sharon". (ca. 1970s-80s) Accomplished in pencil and ink on 17.5 x 22 in. heavy art board. A beautiful and large presentation piece to an unknown portfolio. Depicting a lovely nude woman amidst a lush forest (in the style of fine illustrator Barry Windsor Smith). A very finely rendered ink drawing full of nuance and sublime detail. Some minor tape residue in margin, not affecting art. In very good condition. **$1,000 - $2,000**

25
THE WITCH'S CAULDRON!
HEE,HEE! WELL, HERE WE ARE AGAIN AT THE TALE END OF V.K.'S MAG, AND IF YOU GLOOMGRABBERS STILL DON'T HAVE YOUR GUTS FULL OF GRUESOME GORE, YOUR OLD WITCH HAS COOKED UP A CHARRED CHUNK OF CHILLING CHAFF THAT IS GUARANTEED TO GLUT EVEN THE GREEDIEST OF GHOULS! SO HOBBLE ON INTO MY HORRIBLE HAUNT WHILE I YAMMER AWAY AT A CLAMMY LITTLE CONCOCTION CALLED...
OUT of SIGHT...

OTHER, HULDA'S EYES SWIMMING IN
AT FINALLY OVERFLOWED AND TRICKLE
EEK...
,BENNY...I LOVE U TOO, DARLING!
I'M HAPPY, HULD ALWAYS MAKE BE

29
SO! SO YOU THINK BENNY OUGHT TO BE PAID FOR WHAT HE DOES! ALL RIGHT, LET HIM FIND WORK SOMEWHERE ELSE, YOU ROTTEN LITTLE TROUBLE-MAKING TRAMP!
MR EVANS! YA GOT NO RIGHT CALLING ME NAMES!
THAT'S WHAT YOU ARE...A LITTLE TRAMP! ANYBODY THAT'D LET A THICK-SKULLED APE LIKE BENNY
YOU'RE LYING, MR EVANS! THERE'S NEVER BEEN ANYTHING WRONG BETWEEN BENNY AND ME!
OUH DON'T YOU HURT HULDA, MR. EVANS!
SHE'S NO GOOD FOR YOU, BENNY! NOW GET BACK TO MY QUARTERS AT ONCE, OR DON'T EVER COME BACK AT ALL!
BENNY DON'T HAVE TO GO BACK! I'LL TAKE CARE OF HIM TILL HE GETS ANOTHER JOB!
MAYBE YOU WON'T BE HERE LONG YOURSELF! MAYBE I'LL HAVE A TALK WITH MR. TRUMBULL!
NO! UH... I'LL STAY WITH YOU, MR. EVANS!
BENNY WENT BACK TO SECURITY, BACK TO THE MAN WHO FED HIM IN THE STIFLING, SMELLY LITTLE TENT THEY SHARED, AND CLYDE GRINNED MOCKINGLY AT HIM...
YOU'RE IN LOVE WITH THAT CHEAP LITTLE DAME! SHE'S RUN AROUND WITH EVERY FREAK, EVERY ROUSTABOUT ON THE MIDWAY... AND YOU'RE IN LOVE WITH HER!
IT WAS THE FIRST TIME BENNY HAD HEARD THE WORD 'LOVE' IN CONNECTION WITH HIMSELF. IT WAS THE FIRST TIME BENNY REALIZED WHAT HIS FEELINGS FOR HULDA MEANT. THE WORD FELT GOOD ON HIS TONGUE, AND HE REPEATED IT OVER AND OVER...
LOVE...UH... I'M IN LOVE...
GET THIS THROUGH YOUR THICK HEAD, BENNY KEEP AWAY FROM HER!
THINGS AGAIN WERE THE SAME. THINGS AGAIN SETTLED INTO THE USUAL ROUTINE. THE GREAT BRAIN THRASHED HIS DULL-WITTED HELPER, CURSED HIM AND THREATENED HIM TIME AND AGAIN, JUST AS BEFORE...
STUPID! STUPID! WHY DO I GO ON TRYING TO RUN MY ACT WITH A MORON! I OUGHT TO THROW YOU OUT!

36. Graham Ingels original artwork for *Vault of Horror* #38 complete 7-page "The Witch's Cauldron!" story "Out of Sight..." (EC, 1954) Accomplished in pencil and ink with some paste-up elements on 15 x 22.25 in. large art comic stock. The EC horror comics of the 1950s have always been regarded as some of the best comic books ever produced, matching great artists with excellent writing and those oh-so-great twist-endings. One of the EC "Horror hosts", the "Old Witch", takes us through this fun tale about a psychic in a carnival and his dim-witted assistant in love with the beautiful co-worker they both want (in fact, the psychic loses his mind over her). A stunning example of why "Ghastly" Graham Ingles was regarded as one of the top horror artists of his time. Parts of the splash page drawn on separate boards and glued onto the larger board (as was common for EC to do) and some use of correction fluid. Otherwise, in good condition. **$15,000 - $25,000**


MISTY TEARS
ED DOWN HER
DA... DUH... YOU
ENNY HAPPY!
CLOSE
I'LL SE
IN MY
HAUN

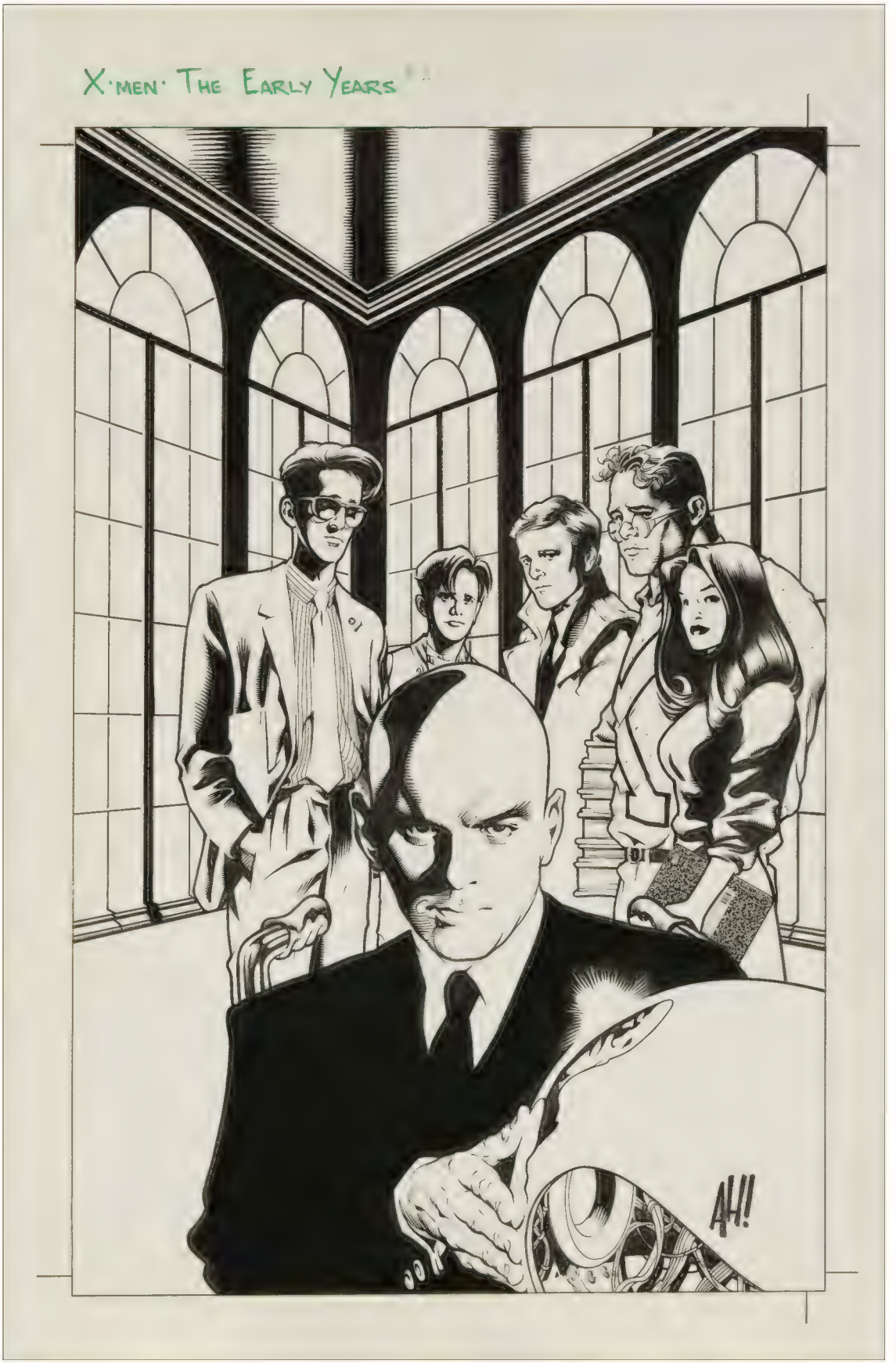
26
MUTTERING OMINOUSLY, THE THUNDERSTORM MOVED ON, LEAVING THE "TENT" HUMID-HEAVY WITH THE STIFLING SWEAT OF THE CROWD AND THE RAW, SEATING AROMA OF KEROSENE LAMPS. FOR THE THOUSANDTH TIME, CLYDE EVANS LISTENED TO THE BARKER'S CRUDE, GRAVELLY VOICE, INTRODUCE HIS ACT, AND HE SMILED HIS ANCIENT "OF HAT" IN A SWOOPING ARC AND BOWED TO THE LOUTISH AUDIENCE
AND NOW, FOR YOUR PLEASURE, WE PRESENT THAT MYSTERIOUS MENTAL MARVEL, "THE ONE, THE ONLY THE GREAT BRAIN!"
THEN THE GREAT BRAIN INTRODUCED HIS ASSISTANT WITH A WELL-WORN GIMMICK
FRIENDS, THIS IS ME, PER. BIRD BRAIN BENNY! HE'S STRONG AS AN OX . . . AND ALMOST AS SMART! BENNY WILL PASS AMONG YOU, SHOW IT IN AN ONLY-ANY-OBJECT, AND I'LL "TRY TO IDENTIFY IT. BLINDFOLD!
THE YOKELS DON'T EVEN SMILE. CLYDE WIPED OUT A KERCHIEF AND TIED IT OVER HIS EYES
DON'T BE BASHFUL, FOLKS! SHOW BENNY ANYTHING. A GOOD LUCK CHARM, A PHOTOGRAPH . . . IT'S ALL FREE, FOLKS!
BENNY'S TIP-OFF WORDS WERE A TIME-WORN GIMMICK WHICH THE GREAT BRAIN HAD WITH A QUICK RESPONSE
THE OBJECT YOU ARE HOLDING IS A KEY!
NO MURMUR OF APPROVAL FROM THE AUDIENCE . . . NOT A SINGLE CLAPPING OF HANDS. BENNY SHRUGGED AND TRIED ANOTHER MAN
I'M HOLDIN' UP DUH IS SUMPTHIN' BELONGS TO A GENT!
THAT COULD BE MY FRIENDS "A BELT!"
THE SOUND OF DERISIVE SNICKERS REACHED THE EARS OF THE GREAT BRAIN FROM PREVIOUS EXPERIENCES HE KNEW THAT THE 9 SIGNALS HAD GONE ASTRAY. FOR A MOMENT, HE WHIPPED OFF HIS BLINDFOLD
THAT AIN'T RIGHT! BUSH! UH, IT'S UH, UH . . . A WALLET!
WHAT ?
BUT THERE WAS AN ANSWER FOR EVERYTHING, AND THE GREAT BRAIN QUICKLY COMPOSED HIMSELF, SPOKE IN A VOICE THAT DRIPPED HEAVILY WITH STINGING SARCASM
LADIES AND GENTLEMEN, SURELY YOU CAN UNDERSTAND THAT IT'S IMPOSSIBLE FOR ME TO READ MY HELPER'S MIND. HE JUST DOESN'T HAVE A MIND! BUT NOW, IF ANYONE HAS A PERSONAL PROBLEM, I SHALL BE HAPPY TO HELP . . . FOR A SMALL FEE!

28
COME ON, BENNY YOU'RE STRONG! YOU CAN DO IT! K-I-L-L ME! KILL ME!
I, DUH . . . I DON'T MEAN THAT, MR. EVANS! HONEST! MR. EVANS, I . . . UH . . . I WOULDN'T DO NOTHIN' TO HURT YOU!
THE "HOOSH" HAD SOMEHOW FOUND ITS WAY INTO BENNY'S CELL. WHO, THE KEEPER KNEW, IN SPITE OF HUNGER IT WOULD EVENTUALLY, AND THE GREAT BRAIN WAS NOT A MASTER.
GET OUT OF HERE, BENNY! GO WITHOUT SUPPER TONIGHT! MAYBE ON TWENTY BELLY WILL KEEP YOU FROM FORGETTING THOSE! GET OUT! GET OUT!
BRUISED, DAZED, BUT STILL POSSESSED OF MUSCLES STRONG BEYOND BIG, BENNY STUMBLED OUT INTO THE ST FLING NIGHT, ALONG THE CROWDED MIDWAY GUIDED BY THE BARKER'S THUMP NG OF A TOM-TOM AND AN OFF-KEY GUITAR, HIS DRAGGING SHUFFLING FEET CARRIED H M TO THE ONLY ONE WHO UNDERSTOOD . . . THE ONLY ONE WHO REALLY CARED
SHE SHAKES, SHE SHIMMIES! AND THAT'S NOT ALL, FOLKS! HULDA PUTS ON A COMPLETE HALF-HOUR SHOW STARTING IN JUST TEN M NUTES. FOLKS, SO STOP RIGHT UP AND BUY YOUR TICKETS! TWENTY-FIVE CENTS ONLY TWO B TS
PA NAILY, HE MOVED PAST THE MOR TENT TO A SMALLER CRESS NG-ROOM TENT. JUST BEHIND IT, HE STEPPED INSIDE, PLOPPED H S HUGE BULK DOWN ON A DILAPIDATED CHAIR, LISTENING TO THE CAT-CALLS AND WHISTLES THAT WERE GREET NG HULDA. HE RESTED, AND WAITED
YES, HULDA LARSON CARED! SHE COULD MAKE BENNY REAL. IF HE'D BEEN ABUSED, COULD MAKE HIM WEEP WITH SELF-PITY. SHE RETURNED WHEN HER ACT WAS OVER.
YA BIG SOOFF! HOW LONG YA GONNA LET CLYDE EVANS GET AWAY WITH PUSHIN' YA AR . . . Y OVER THE PLACE?
AW, I SEE MAD HULDA DUH, BUT WHEN I THINK HOW BAD IT WAS BEFORE HE GIVE ME FOOD AND A PLACE TO SLEEP!
BUT CLYDE HAD EXPECTED THIS. HE KNEW ABOUT HULDA AND BENNY. ABOUT THE THOUGHTS SHE PUT IN H S HEAD.
HE'S NOT DOIN' YA ANY FAVOR, BENNY! HE G VE PAY YA TWENTY DOLLARS A WEEK FOR A REGULAR ASSISTANT!

30
AND AS BEFORE, BENNY FORGOT CLYDE'S WARNING. HE WOULD GO TO HULDA FOR SYMPATHY AND LET HER BATHE HIS SMOLLEN FACE . . .
HE'S GOT YA BUFFALOED, C-M-N, BENNY! STAND UP TO M! CAN'T DO IT! WHY NOT!
THAT HULDA BOOGEY IS SEEDING ME A JOB!
MR. EVANS TELLS YOU THAT SO YOU'LL BE AFRAID TO LEAVE M M! HE'S A LIAR, BENNY! HE'S A ROTTEN LIAR!
HE SAYS YOU LOVE THE PEANUT, HULDA!
THAT'S A LIE, BENNY! I NEVER DID THAT! I TOLD TA CLYDE I LIKED TA LAUGH!
HULDA DUH. HULDA, I LOVE YOU, HULDA!
THERE WAS SUDDENLY A WANN, INT MATE S LENCE IN THE SHABBY TENT. FOR A LONG MOMENT, THE GAZE OF ONE ANOTHER. HULDA S EYES SWIMMING IN MISTY "TEARS THAT FINALLY OVERFLOWED AND THEN . . . ED DOWN HER CHEEK
GOLDENY, I LOVE YOU, DARLING!
I'M HAPPY, HULDA DUH . . . YOU ALWAYS MAKE BENNY HAPPY!
SOME HOURS LATER, BENNY RETURNED TO THE GREAT BRAIN'S TENT AS USUAL. CLYDE WAS FURIOUS
YOU WERE WITH HULDA AGAIN, WEREN'T YOU? I TOLD YOU TO STAY AWAY FROM HER! BY HEAVEN, IF IT WEREN'T ALMOST TIME FOR MY ACT, I'D BEAT YOU TO WITHIN AN INCH OF YOUR LIFE!
HULDA SAYS YOU . . . SO, MR. EVANS? SHE DUH . . . DON'T LOVE THE PEANUT!
I DON'T CARE WHAT SHE SAID! I WANT YOU TO KEEP AWAY FROM HER! SHE'S NO GOOD FOR YOU, UNDERSTAND? STAY AWAY FROM HER!
HULDA SAYS WE AN HER SHOULD GET MARRIED TOGETHER.
THE QUIETLY SPOKEN WORDS HAD THE IMPACT OF A BOMB. THE GREAT BRAIN STOOD STOCK STILL. TREMBLING. NO WITH RAGE. THEN ABRUPTLY, HE TURNED AND STRODE FROM THE TENT
WHERE YA GOIN', MR. EVANS? DUH, YOU AIN'T MAD AT ME, HUH? MR. EVANS?

27
THE GREAT BRAIN'S AUDIENCE SLOWLY TURNED AND SILENTLY STRAGGLED OUT OF THE TENT. NOT ONE REMAINED TO LET HIM EARN HIS SMALL FEE. THE ENRAGED MENTAL MARVEL STALKED FROM THE PLATFORM . . .
BENNY! COME WITH ME!
BENNY HEINTZ KNEW THAT RING IN THE BRAIN'S VOICE, AND HE FOLLOWED HIM TO A SMALLER TENT, CRINGING LIKE A FRIGHTENED CUR . . .
I DONE SOMETHIN' WRONG, BRAIN? UH . . . YUH DIDN'T GIMME NO CHANCE TO FINISH TALKIN' . . .
MORON! I'VE TOLD YOU A HUNDRED TIMES . . . "I'M HOLDING UP" MEANS A BELT! A BELT! YOU MORON!
DON'T CALL ME THAT, MR. EVANS I DON'T LIKE YOU CALLIN' ME THAT!
NOT ONE SUCKER STAYED, BECAUSE OF YOU! NOT ONE CENT HAVE I TAKEN IN! YOU STUPID LOUT!
CLYDE'S TEMPER EXPLODED WITH AN ENDLESS LINE OF FOUL OATHS! AGAIN AND AGAIN HIS HEAVY CANE HISSED DOWN ON BENNY'S TORTURED BACK!
MORON! MORON! MORON!
UNGH . . .
WHEN CLYDE STOPPED, IT WAS ONLY FROM EXHAUSTION. SLOWLY BENNY ROSE TO HIS FEET, HIS APE-LIKE ARMS DANGLING . . . AND HE SPOKE THROUGH SWOLLEN LIPS . . .
I'M GONNA KILL YOU, MR EVANS . . .
GET OUT OF HERE, BENNY!
THE USUAL AUTHORITY WAS LACKING FROM CLYDE'S VOICE. HE RAISED HIS CANE IN DEFENSE ONLY TO HAVE IT SNATCHED FROM HIS GRASP! THE BULL-LIKE BENNY SNAPPED THE THICK SHAFT AS IF IT WERE A TOY AND HURLED IT ASIDE . . .
I'M GONNA KILL YOU!
NO, BENNY . . . LISTEN . . .
DESPERATELY, THE GREAT BRAIN DODGED ASIDE AS BENNY LUNGED FOR HIM! THE SIMPLE BRUTE GRABBED CLUMSILY AT EMPTY AIR AND FELL FORWARD ONTO THE TABLE!
OOOOFF!
SURE, BENNY, KILL ME! THEN WHO WILL FEED YOU? WHO'LL TAKE YOU IN AND GIVE YOU WORK? KILL ME, BENNY THEN GO BACK TO YOUR GUTTER AND STARVE!

31
THE GREAT BRAIN DIDN'T ANSWER, IN A SILENT RAGE, HE WENT DIRECTLY TO SEE HULDA LARSON . . .
HULDA . . . BENNY JUST TOLD ME! BUT IT CAN'T BE TRUE! HE CAN'T HAVE YOU! NOT WHEN I'VE WANTED YOU FOR SO LONG . . .
PLEASE, MR. EVANS, LET ME ALONE . . . I . . . I'M AFRAID OF YOU!
I WON'T LET THAT STUPID OAF HAVE YOU! IT ISN'T RIGHT! IS ISN'T FAIR! I WANT YOU, HULDA!
DON'T, MR. EVANS! PLEASE DON'T!
A FEW MINUTES LATER BENNY CAME LOOKING FOR HULDA! HE BRUSHED THE TENT FLAP ASIDE AND . . .
HULDA! MR. EVANS!
SHOCK GAVE WAY TO COLD, STARK ANGER! SLOWLY, BENNY MOVED TOWARD CLYDE EVANS, HIS GREAT SHOULDERS HUNCHED, HIS POWERFUL HANDS TENSE AND TREMBLING
WAIT A MINUTE, BENNY . . . I TOLD YOU HOW SHE WAS! I TOLD YOU SHE'S A TRAMP!
HE MADE ME DO IT, BENNY! I SWEAR . . . HE MADE ME!
THE SHOW WENT ON THAT EVENING JUST AS IT DID ANY OTHER EVENING! BENNY WAS THERE . . . AND IN A DULL, MORONIC MONOTONE, HE MADE THE INTRODUCTION . . .
. . . DUH . . . LADIES 'N' GENTS . . .
BENNY FALTERED. THEN, AT A LOSS FOR WORDS, HE DREW HIS HAND FROM BEHIND HIS BACK, AND HELD ITS GRIZZLY CONTENTS UP FOR ALL TO SEE
. . . DUH . . . HERE IT IS . . . THE ONE, THE ONLY . . . UH . . . THE GREAT BRAIN!
HEE, HEE! HAD ENOUGH? POOR BENNY! I WONDER WHO'S FEEDING HIM NOW. OF COURSE, HE CAN EAT HIS HEART OUT OVER HULDA! THE GRAVESIDE GOSSIP HAS IT THAT SHE RAN OFF WITH THAT GAY OLD DOG, THE SIDE-SHOW BARKER! BUT ANYWAY . . . I'VE GOT TO CLOSE THIS ISSUE! I'LL SEE YOU NEXT IN MY MAG, THE HAUNT OF FEAR!
THE END



37. Adam Hughes original cover artwork for *X-Men: The Early Years*. (Marvel, 1995) Accomplished in pencil and ink on 13 x 20 in. heavy weight illustration board. Adam Hughes really captured the young moodiness in this "Origin of Professor X" cover. Depicting the professor surrounded by his new mutant pupils at "Xavier's School for Gifted Youngsters" as they learn to make their way in a world that hates and fears them. Hughes has always been known for his ability to draw beautiful women, and his Jean Grey on this cover is no exception. A wonderful image that depicts the entire "original" X-Men team and their mentor together. In fine condition. **$3,000 - $5,000**

Green Arrow Part 1
24
THE CROWD WAS BIG AND NOISY, A SLOW TECHNICOLOR STAMPEDE.
IT WAS A GOOD GATE, LIKE EVERY OTHER NIGHT.
THERE WAS NO TORCH-BEARER, AND NO LIGHTING OF TRADITIONAL FIRES...
...NONETHELESS, A CLEAR SIGNAL WAS GIVEN.
THE FIRST EVENT WAS THE FOUR-HUNDRED METER DASH WITH TELEVISION SET AND FIRST-STAGE DRUG WITHDRAWAL.
SSSSHUNK!
GREEN ARROW
NIGHT OLYMPICS
PART ONE
ALAN MOORE GUEST WRITER
KLAUS JANSON GUEST ARTIST
TODD KLEIN, LETTERS • LEN WEIN, EDITOR
SKRRISH!
26
25
27
30
31
32

38. Klaus Janson original artwork for *Detective Comics* #549 complete 7-page story "Night Olympics, Part One" by Alan Moore featuring "Green Arrow". (DC, 1985) Accomplished in pencil and ink on 11 x 16.25 in. comic art stock. Beautifully drawn by Klaus Janson and very reminiscent of his stylized, well-remembered work on Daredevil for Marvel (especially the cityscapes and arrows). Here's Part One of the modern classic Alan Moore story "Night Olympics", which introduced archer "Pete Lomax", the antagonist who didn't want a supervillain name or costume, but simply to be known as "just an average person hunting heroes". Many great images of "Green Arrow" and "Black Canary" throughout the story. Correction fluid and zipatone used on multiple pages, typical of Janson's style. In very good condition. **$4,000 - $6,000**

39. Jeff Jones original painting for *The Mummy*. (ca. 1990s) Accomplished in oils on stretched canvas with 25 x 36 in. visible through 31 x 42 in. frame. Jeffrey Jones loved films and in particular, the classic horror icons. His rendition of the "Mummy" pays homage to the classic character, conveying sadness and isolation, recurring Jones motifs. The character walks through a key shaped doorway with quiet dread. An appropriately somber pallet and atmosphere make this painting very appealing. Signed with Jones' characteristic initial "J". In fine condition. **$10,000 - $15,000**

40. Jeff Jones original nude figure study painting. (ca. 1990s) Accomplished in oils on stretched canvas with 13.5 x 16.25 in. visible through 19.25 x 22.25 in. frame. Studio master artist Jeffrey Jones was well known and loved for haunting images of forlorn woman in particular. This painting is of a delicate nude woman in a bedroom and is rendered in appealing pastel colors. Signed in the lower right with Jones' characteristic initial "J". In fine condition. **$6,000 - $8,000**

41. Jeff Jones original Mongol painting. (1999) Accomplished in oils on 18.25 x 24 in. stretched canvas. This large and impressive piece depicts a noble Mongol, resplendent in a period headdress and attire. Jones' impressionistic style is particularly confident and sure here. A wonderful example of Jones' oil work. Signed in the lower right with Jones' characteristic initial "J". In fine condition. **$5,000 - $7,000**

42. Michael Kaluta monumental original painting "The Shadow Knows". (2000) Accomplished in ink and watercolor on 38.5 x 52.25 in. art board. This tremendous piece is likely the largest finished work of the famous character ever created. It was commissioned by a patron of the arts, and Kaluta spent countless hours creating the imposing work. It depicts a scene of many layers and depth with no less than 35 characters illustrated, and imagery of a bank robbery, death, police, vintage cars, elevated trains, New York City tenements and much, much, more - all putty in the hands of "The Shadow". A major and important work. Signed in the middle right of art, "M W Kaluta 2000". Exhibiting some mounting remnants and cleanly drilled holes around the perimeter of the board in blank borders from previous framing, not affecting art. In fine condition. **$10,000 - $20,000**

PHANTOM STRANGER J-F 23 20
THE ARCTIC: AUG. 6, 1972...
EASY DOES IT, MEN. TAKE CARE LIFTING THAT PRECIOUS LITTLE "PACKAGE"..
IT'S ONE OF A KIND!
YOU STILL HAVEN'T EXPLAINED WHAT WE'RE DOING HERE, VICTOR!?
YOU'LL SEE FOR YOURSELF, JACK--SOON ENOUGH!
I'VE SPENT FIVE YEARS SEARCHING FOR THIS TREASURE--
FIVE YEARS AWAY FROM MY WIFE...MY FRIENDS...
...AND THE NEXT FEW SECONDS WILL TELL IF IT'S ALL BEEN WORTH IT!
A BLOCK OF ICE...? COME ON, VIC!?
NOT THE ICE, MY FRIEND...LOOK BENEATH ITS CLOUD-FROSTED SURFACE...
THERE'S MY "TREASURE"--PRESERVED IN THIS COFFIN OF ICE--
GOOD LORD!
The Spawn of Frankenstein!
STORY: MARV WOLFMAN
ART: MIKE KALUTA
EDITED: JOE ORLANDO
BASED ON THE CHARACTER CREATED BY MARY WOLLSTONECRAFT SHELLEY

PHANTOM STRANGER J-F 23 21
DEPARTMENT OF SCIENCE AND MATHEMATICS
SORRY, VICTOR--I JUST AIN'T BUY THE IDEA ONE IT'S TOO CHOUEISH TO EVEN THINK OF
I DON'T LIKE BEING INSULTED, VICTOR
SORRY, BUT YOU STILL MISS MY POINT
SCIENCE RECREATES LIFE THROUGH CLONING--THE DUPLICATION OF CELLULAR STRUCTURE--
BUT WHAT YOU PLAN ISN'T CLONING
YOU WISH TO RAISE THE DEAD!
YES!
AND I CAN BE DONE, GENTLEMEN
LOOK!
WHAT IN THE WORLD!?
FRANKENSTEIN'S MONSTER, DON'T BREW!
PIECED TOGETHER FROM THE FLESH AND BONE OF DEAD MEN...AND DR FRANKENSTEIN'S ORIGINAL FORMULA
THAT CREATURE IS MEANT FOR A FREAK SHOW, VICTOR--NOT SILENT PIC STORY
I'M SORRY - BUT AS LONG AS YOU'RE CONNECTED WITH THIS UNIVERSITY, YOU WILL REFRAIN FROM THESE EXPERIMENTS
IN THAT CASE YOU UNGRATEFUL FOOL--
I AM NO LONGER CONNECTED WITH MISKATONIC UNIVERSITY!

PHANTOM STRANGER J-F 23 22
UH-OH...FROM THE LOOK ON YOUR FACE I'M SORRY I ASKED
FIVE YEARS WORK...AND I'D EXPECT WE'D DROP EVERYTHING!
I QUIT, RACHAEL--I HAD TO
IDIOTS! I'D WISH UP TO THEM, THE WORLD WOULD STILL BE FLAT!
I'M LOOKING OVER TO THE LAB POINT. WAIT UP FOR ME
VICTOR--NO. STAY HOME TONIGHT PLEASE?
I HATE SAYING BUT THEFT IS ONE PERSON WHO WILL STEN
RACHAEL? IT'S BEEN AGES! WHATEVE YOU'VE BEEN UP TO?
MARIE--HI, TERRY! I NEED HIS HELP--DESPERATELY!
TERRY, THIRTEEN - THE GHOST BREAKER!
TERRY - I'M WORRIED ABOUT VIC SOMETHING'S HAPPENING TO HIM--SOMETHING AWFUL--
"WE'LL BE THERE WITHIN THE HOUR. TAKE IT EASY, RACHAEL...AND PLEASE...DON'T WORRY!"
HA, HA, HA! SOON, MY FRIEND! SOON WE WILL SHOW THEM ALL IN ONE HOURS TIME
FRANKENSTEIN'S CREATION WILL LIVE AGAIN!!!

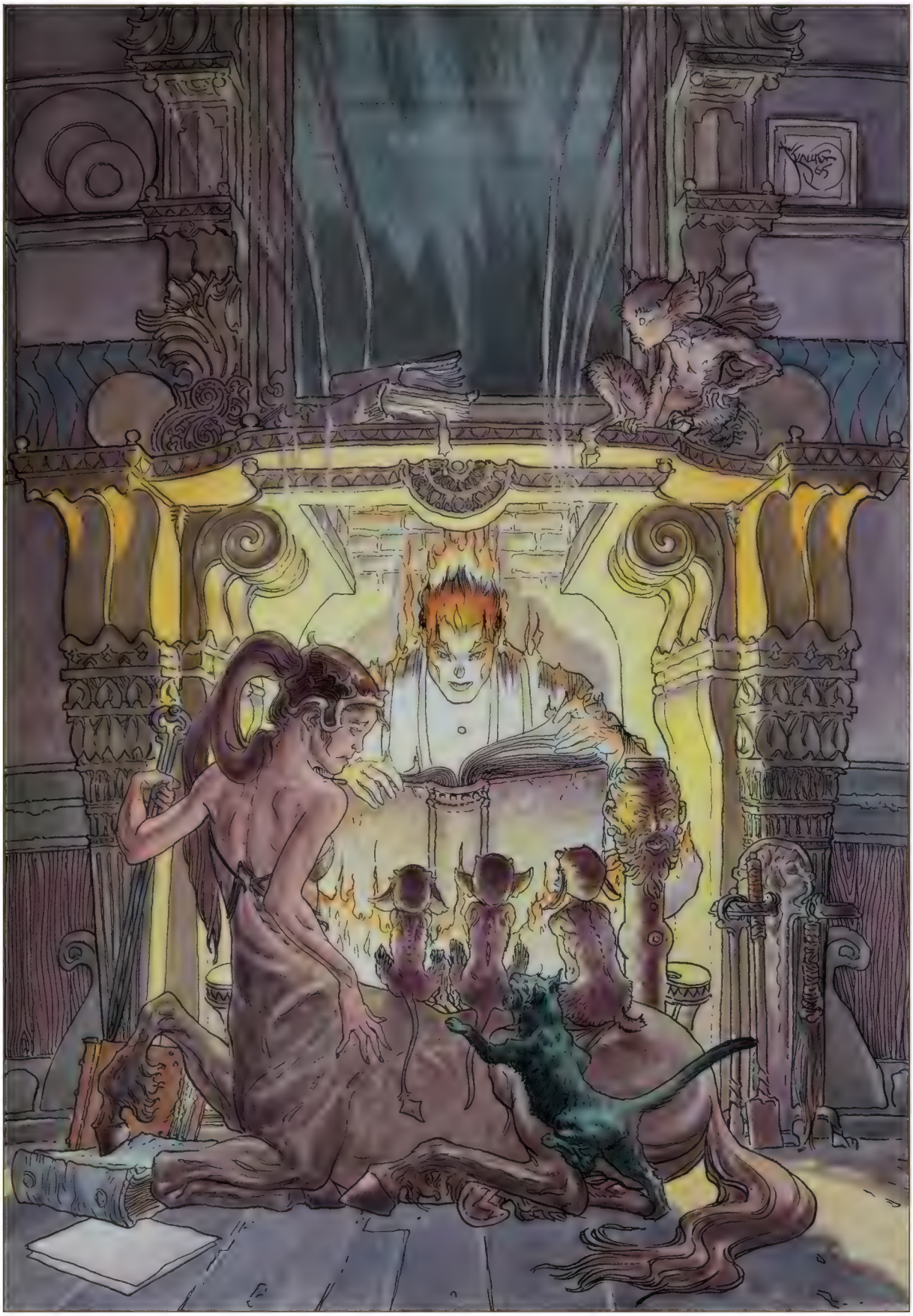
43. Michael Kaluta original artwork for *Phantom Stranger* #23 complete 8-page story "The Spawn of Frankenstein!" (DC, 1972) Accomplished in pencil and ink on 10.5 x 16 in. comic art stock. Written by Marv Wolfman and masterfully drawn by Mike Kaluta, this DC story brought the Spawn (monster) of Frankenstein into the Bronze Age of DC Horror comics as the popularity of the Universal Monsters found a huge audience in the 1970s (and it should be noted that shortly after in 1973, Marvel also gave Frankenstein's Monster attention via his own comic). In this story we find Dr. Victor Adams has discovered the monster under the arctic ice. After a series of unfortunate mishaps while bringing the monster back to life, the monster is now being hunted by DC's "ghostbreaker" Doctor Thirteen (and would later go on to be hunted by the Phantom Stranger as well). Mike Kaluta's version of this classic monster is drawn so masterfully, it has often been said that it is rivaled only by Bernie Wrightson's own classic version, and in these lushly inked pages you can clearly see why such a complimentary comparison was made. Some really great lab scenes as we see how the monster gets brought back to life...again! Some production tape marks/glue stains on edges and a small amount of correction fluid. Otherwise in very good condition. **$6,000 - $8,000**

44. Michael Kaluta original cover artwork for *The Shadow* #1 (Film Adapation). (Dark Horse, 1994) Accomplished in ink, watercolor, and other media on 11.5 x 16.5 in. artist's leaf. An incredibly detailed and finely rendered work, this memorable piece was used as the cover to #1 of Dark Horse's 2-issue comic adaptation of the 1994 Universal film. Very finely rendered, the art harkens back to the fine work of artists from a bygone era such as Arthur Rackham. A masterpiece. Retaining notation in upper left blank border, "Shadow Movie Cover #1". Signed in ink at left, "MW Kaluta '94". In very fine condition. **$4,000 - $6,000**

45. Michael Kaluta original cover artwork for *The Shadow: In the Coils of the Leviathan #2*. (Dark Horse, 1993) Accomplished in ink and watercolor on 16.5 x 23 in. artist's leaf. Fantastically surreal illustration of the pulp hero "The Shadow", used for a Dark Horse produced comic cover. Depicting the Shadow's gloved hands holding a scene of explosive mayhem! Kaluta is the master of colorful and evocative scenes and this work delivers. Signed at middle right,"M W Kaluta 93". Exhibiting minor toning in blank borders from previous matting. In very fine condition. **$4,000 - $6,000**

46. Michael Kaluta original pin-up artwork for *Batman vs. Predator*. (DC, 1991) Accomplished in pencil and ink on 11 x 14 in. artist's leaf. A dynamic rendering of "Batman" holding up a spinal cord with skulls, his cape fully unfurled, triumphant over his foe the "Predator", who lies amidst the rubble. Publication unknown. An evocative drawing with much ink and life to it, together with very fine line work making it a timeless masterpiece. Signed twice; once in the artwork at center, "M W Kaluta 1991", and inscribed and signed below the art, 'To Henry - Merry Christmas 1996 M W Kaluta". In fine condition. **$2,000 - $3,000**

47. Michael Kaluta original cover artwork for *Secrets of Haunted House* #8. (DC, 1977) Accomplished in pencil and ink on 11.5 x 16.5 in. artist's leaf. A wonderfully detailed vintage cover to the DC Comics horror book. Our hero brandishes a magical pentagram, commanding the power of a huge demonic figure that holds him and many treasures in his hands. Retaining the DC Comics house inkstamp and copyright notice on the verso. In fine condition. **$3,000 - $5,000**



48. Michael Kaluta original cover artwork for *Lucifer* #70. (DC, 2005) Accomplished in ink and watercolor on 11.5 x 17 in. comic art stock. The beautiful and evocative cover to the DC/Vertigo comic Lucifer #70, depicting "Lucifer" rising out of a fireplace, reading a story to devilish centaur children and mother. The striking work is colored in mauve and cool tones. A fine rendering from the master of ink drawing. Signed top right, "M W Kaluta 2005". In very fine condition. **$2,000 - $3,000**

49. Michael Kaluta original plate artwork for *Metropolis* by Thea Von Harbou. (Donning, 1988) Accomplished in charcoal and chalk on 20 x 26 in. heavy gray artist's leaf. This is an interior plate illustration for Chapter 6 of the 1988 edition of the Sci-Fi classic by Thea Von Harbou. Fritz Lang's silent cinema masterpiece is beautifully interpreted in a very finely rendered drawing typical of the style of the master artist. Signed and dated by the artist in white ink at upper right. In very good condition. **$1,000 - $2,000**

50. Michael Kaluta original plate artwork for *Metropolis* by Thea Von Harbou. (Donning, 1988) Accomplished in pencil and crayon on 13 x 18 in. Bristol art board. Another fine interior plate illustration for the 1988 edition of *Metropolis*. A haunting and delicate work by the famous artist known as a member of the Studio, as well as his work on "The Shadow", "Batman", and other iconic characters. Signed and dated by the artist in pencil at lower right. In very good condition. **$1,000 - $2,000**

51. Michael Kaluta original cover creation paiting for *The Shadow* "Master of Men". (1999) Accomplished in ink and watercolor on 17.5 x 23 in. artist's leaf. Kaluta's artistry harkens back to the finest illustrators of the past. His attention to detail and his keen sense of color and staging make all of his works memorable and desirable. This lovely work is a recreation of a previous Shadow cover, and depicts the Shadow symbolically controlling the city as a puppeteer. A perfect noir scene rendered in fine ink work and expressive colors. Signed lower right, "M W Kaluta '99". Exhibiting minor soiling in the blank borders. Otherwise in very fine condition. **$2,000 - $3,000**

52. Michael Kaluta original cover artwork for *The Shadow: In the Coils of the Leviathan* #4. (Dark Horse, 1994) Accomplished in ink and watercolor on 14 x 21 in. artist's leaf visible through mat. Used as a cover for the Dark Horse The Shadow series, this brilliant and dynamic artwork depicts our mysterious hero descending into the city sewer system, risking watery death. Wonderful perspective and finely rendered ink work. Signed at lower right, "M W Kaluta 94". In very fine condition. **$1,500 - $2,500**

53. Michael Kaluta original painting "Crimson God". (1975) Accomplished ink, oil, watercolor, and mixed media on heavyweight artist's leaf with 12.5 x 18 in. visible through mat. A unique and fantastic Kaluta painting, uncharacteristically in oils, with touches in watercolor and ink throughout. The scene depicts R. E. Howard character Kirby O'Donnell in fantastic surroundings, clutching his revolver, his other hand resting upon a gemstone-encrusted statue of a mythological figure. A finely inked work with symbolic touches throughout. The story The Crimson God, was collected in Swords of Shahrazar. The painting was also published in the Studio book. Created during the era of Kaluta's residence with "The Studio" artists. Signed in lower left, "M W Kaluta 1975". In fine condition. **$2,000 - $3,000**

54. Ken Kelly original painting "Chamber of Illusions". (1977) Accomplished in oils on 30 x 40 in. canvas board. Offered here is one of Kelly's finest and most memorable paintings created for the cover of R.E. Howard's Conan adventure People of the Black Circle. Perfect in every respect. We see stairs to the far left, and a central magical glowing orb. Conan battles dark warriors, with two already dispatched by his hand. He prepares to slay the last warrior, but there will be trouble with this one. Moody coloring of greens and red throughout. A huge, imposing, and important Kelly work that has been published in various forms countless times.. Signed lower right, "K. Kelly '77". Exhibiting minor scuffs in the staircase at left, and around perimeter edges. Otherwise in fine condition. **$10,000 - $12,000**

WWW.PROFILESINHISTORY.COM

55. Michael Kaluta original cover artwork for *The Books of Magic* #52. (DC, 1998) Accomplished in ink and watercolor on 11.5 x 17 in. lightweight art board. Lovely and vigorous rendering of the characters from the Vertigo/DC comic series. A bright red background supports our hero, looking over the scene with WWI and other era soldiers and more below. Fine details, cleanly executed. Signed mid left, "M W Kaluta 98". Exhibiting very minor corner bumping. In very fine condition. **$2,000 - $3,000**

56. Jack Kirby and John Verpoorten original cover artwork for *The Eternals* #2. (Marvel, 1976) Accomplished in pencil and ink with paste-up elements on 11.5 x 17.5 in. comic art stock. Jack Kirby is arguably the greatest comic book artist/creator in the medium. Having helped co-create such classic heroes as "Captain America", "Hulk", and the "X-Men", to just name a few, Jack Kirby left Marvel Comics in 1970 and created the Fourth World/New Gods for DC to much critical acclaim. When Kirby returned to Marvel in 1976, they were excited for him to create yet another set of cosmic "space gods" with his book *The Eternals*. Now, *The Eternals* is being made into a major motion picture franchise by Marvel and the interest in their original source material is in very high demand. In this particular issue, we are introduced to the major characters "Ajak", and the "Celestials", making this a very key issue of the series. On this exciting cover we see hero "Ikaris" rescuing "Margo" as her father and "Deviant Kro" are reeling from a cosmic blast from the Celestials' starship! This is a stunning example of Kirby's dynamic artistic style, especially showcasing the classic use of the "Kirby Krackle" energy illustration he was so well known for. Missing a small title and UPC box paste-ups. In very good condition. **$20,000 - $30,000**

Stan Lee PRESENTS: THE ETERNALS!
WITNESS NOW, WHAT MAY HAPPEN SOON!!
THE CELESTIALS!
THESE PEOPLE ARE WATCHING THE MOST OVERWHELMING OBJECT EVER SEEN IN THE TWENTIETH CENTURY!
TURN THIS PAGE AND YOU WILL SEE IT TOO!!
EDITED, WRITTEN, & DRAWN BY JACK KIRBY
JOHN VERPOORTEN, INKER
JOHN COSTANZA, LETTERER
GLYNIS WEIN, COLORIST
MARV WOLFMAN, CONSULTING EDITOR
THE ETERNALS™ is published by MARVEL COMICS GROUP. OFFICE OF PUBLICATION: 575 MADISON AVENUE, NEW YORK, N.Y. 10022.
Published monthly. Copyright ©1976 by Marvel Comics Group. A Division of Cadence Industries Corporation. All rights reserved. Madison Avenue, N.Y. 10022. Vol. 1, No. 2, August, 1976 issue. Price 25¢ per copy in the U.S. and Canada. Subscription rate $3.50 for 12 issues. Canada, $4.25. Foreign, $5.50. No similarity between any of the names, characters, persons, and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. Printed in the U.S.A.

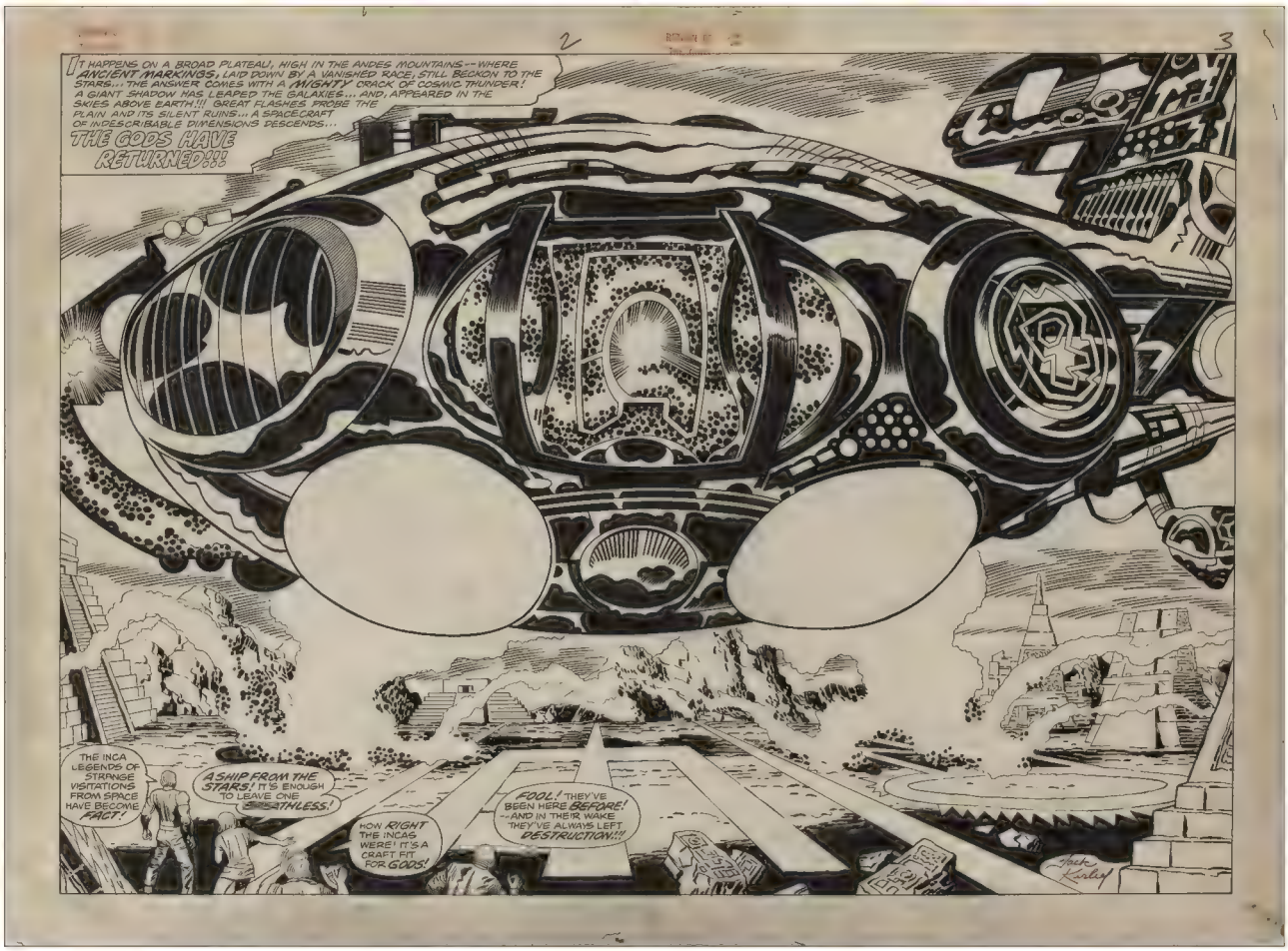
BY THE POLAR WINDS! DO MY EYES DECEIVE ME? CAN IT BE THAT A FELLOW ETERNAL HAS BROUGHT US BACK TO ACTION?
HARIS, OLD FRIEND! EVEN IN THESE INCA TRAPPINGS, YOU MUST KNOW ME!
TO WORK, UNIT! LEAP TO YOUR TASKS!
WE HAVEN'T BEEN RESTORED WITHOUT REASON! THE GODS HAVE RETURNED!

ARISHEM, LEADER OF THE FOURTH HOST, STANDS FIRMLY UPON THE PYLON. HE WILL STAND UPON IT FOR FORTY EARTH YEARS, TOWERING LIKE THE SURROUNDING MOUNTAINS ABOVE ALL LIFE BELOW! AND, ON THE LAST DAY OF THE FIFTIETH YEAR - HE WILL STEP FROM THE PYLON — AND ON THAT DAY, WILL LIVE - OR DIE!
DON'T STOP SHAKING YET, FANS! THERE'S MORE SHAKING TO BE DONE!
WATCH FOR... THE DEVIL IN NEW YORK
IN OUR NEXT NERVE SHATTERING ISSUE!

57. Jack Kirby and John Verpoorten original artwork for *The Eternals* #2 complete 17-page story "The Celestials". (Marvel, 1976) Accomplished in pencil and ink with paste-up elements on 11.5 x 16.5 in. comic art stock (the double-page spread counts as two pages, but is drawn on a single 17 x 23 in. board). Jack Kirby was truly excited about creating his new "Return of the Gods" project (renamed as *The Eternals*, but both titles are written on the original art pages) for Marvel Comics upon his return in 1976, and it certainly shows in the dynamic art he drew for this key issue of the book. Of the 17 story pages, this book contains no less than 5 incredible full-page splashes *and* a stunning double page spread! As an extra special bonus, all 5 of the splashes and the 2-page spread are each individually autographed by Jack Kirby! It should be noted that *The Eternals* is now being made into the next big Marvel movie franchise, so this is a rare opportunity to buy the first appearances of what are to be some major characters ("Ajak" and the "Celestials") in the Marvel cinematic universe. Think back—What if you had the same opportunity to buy the original artwork for the first appearances of "Thanos", "Groot", and "Rocket Racoon"? What are those worth today? Based on the incredible artistic merit of the book, combined with it being the first appearances of important Marvel cinematic characters, we feel this is arguably one of the finest complete key-issue Kirby stories from the 1970s ever to come up for auction. First page splash large artwork image has been excised from another art board and affixed. Exhibits some correction fluid. Otherwise artwork is in very good condition. **$40,000 - $60,000**

REVELATIONS OF AN ASTOUNDING NATURE HAVE ALREADY PRECEEDED THE ARRIVAL OF THE SPACE GODS.. FOR THE ONLOOKERS AT THE SCENE REPRESENT THE THREE DOMINANT SPECIES GENERATED BY THE GODS' FIRST VISIT TO EARTH, MILLIONS OF YEARS AGO! WAS IT CHANCE THAT BROUGHT THESE WITNESSES HERE?-- OR A DESTINY YET TO BE FULFILLED?!!
THE GODS SEE,M MIGHTY INDEED! BUT I AM KRO! I COMMAND THE DEVIANTS!! --SCORNED AND MISSHAPEN-- BUT POWERFUL IN WAYS THAT MAY SURPRISE EVEN THE GODS!
I-I CAN'T SPEAK FOR ALL HUMANS-- BUT, I CAN ASSURE YOU THAT MY DAUGHTER AND I CAME HERE WITHOUT THE SLIGHTEST NOTION OF RUNNING INTO--THIS!!!
MY SPECIES, THE ETERNALS, HAVE BEEN PREPARING FOR THIS FOR A THOUSAND OF YOUR YEARS!

BUT YOU RUN TO NO AVAIL, KRO! FOR YOU AND YOUR DEVIANTS, THE EARTH IS A BIG, ROUND CAGE! WHEN YOU COME OUT OF YOUR HOLES, THE GODS WILL BE WAITING!!
I'LL REMEMBER THAT, ICARIS!--LONG AFTER THIS BECOMES YOUR TOMB, AND YOUR NAME JOINS THAT OF FAMED TECUMOTZIN AMONG THE VANISHED!
THE CHAMBER OF THE GODS IS HUGE AND AGELESS. ITS PURPOSE, LOST TO TIME. BUT, THE BOTTOM OF ITS GIANT WELL LEADS TO THE OPEN SEA. WHEN KRO AND HIS GROUP LEAVE IN THEIR UNDERSEA VESSEL, THEY WILL NEVER RETURN TO THIS PLACE AGAIN WITHOUT FEAR OF DANGER, FOR THE CHAMBERS ORIGINAL PURPOSE IS DESTINED TO BE FULFILLED!!!


IT HAPPENS ON A BROAD PLATEAU, HIGH IN THE ANDES MOUNTAINS--WHERE ANCIENT MARKINGS, LAID DOWN BY A VANISHED RACE, STILL BECKON TO THE STARS.. THE ANSWER COMES WITH A MIGHTY CRACK OF COSMIC THUNDER! A GIANT SHADOW HAS LEAPED THE GALAXIES... AND, APPEARED IN THE SKIES ABOVE EARTH!!! GREAT FLASHES PROBE THE PLAIN AND ITS SILENT RUINS... A SPACECRAFT OF INDESCRIBABLE DIMENSIONS DESCENDS..
THE GODS HAVE RETURNED!!!
THE INCA LEGENDS OF STRANGE VISITATIONS FROM SPACE HAVE BECOME FACT!
A SHIP FROM THE STARS! IT IS ENOUGH TO LEAVE ONE BREATHLESS!
HOW RIGHT THE INCAS WERE! IT'S A CRAFT FIT FOR GODS!
FOOL! THEY'VE BEEN HERE BEFORE! --AND IN THEIR WAKE THEY'VE ALWAYS LEFT DESTRUCTION!!!

139 THOR
6¼×9¼- 1SP.
1
"To DIE Like A GOD!"
THE HAMMER OF THOR HAS BEEN CAPTURED BY THE NOW-DEPARTED TROLLS! LESS THAN SIXTY SECONDS REMAIN BEFORE THE GOD OF THUNDER WILL BE TRANSFORMED BACK TO THE MORTAL DON BLAKE... UNLESS...
DO NOT DESPAIR, MIGHTY ONE! WE SHALL YET PREVAIL! KNOW YOU THAT SIF WILL NEVER LEAVE THY SIDE!
NOW... WITH ASGARD BESIEGED BY THE DEADLIEST OF FOES... WITH MY POWER NEEDED MOST... I AM BEREFT OF MY HAMMER... REDUCED TO IMPENDING HELPLESSNESS!
WHATEVER ELSE YOU DO, WE ASK YOU TO PROMISE THAT YOU'LL READ THIS STIRRING SAGA SLOWLY!
BY THE GOLDEN GATES OF ASGARD, IT'S JUST TOO GOOD TO FINISH QUICKLY!
A PEERLESS, PICTORIAL PAGEANT, PAINSTAKINGLY PRODUCED WITH PERFECTLY PARDONABLE PRIDE, BY:
STAN LEE and JACK KIRBY
INKED WITH THE PROWESS OF VINCE COLLETTA
LETTERED WITH THE PEN-POINTS OF SAM ROSEN

16
HE HAS FORGOTTEN ALL ... SAVE THE ONE HE VOWS TO SLAY!
LET ME MAKE CERTAIN THAT NOTHING DISTURBS OUR PURSUERS...
...THEN SHALL I TURN MY ATTENTION TO THE MATTERS AT HAND!
ORIKAL IS TOO POWERFUL TO SLAY BY DIRECT ATTACK! BUT THERE IS ANOTHER WAY! AN EASIER WAY...!
I MUST RIDE MY TIME TRAP! I'LL LEARN HIS PURPOSE AND HIS PLAN!
FOR ALL YOUR KNOWLEDGE ... ALL YOUR POWER... YOU DIDN'T KNOW THAT THIS IS THE SWITCH THAT CONTROLS THE FLAMES THAT TRAP YOU!
IT FEEDS DIRECTLY DOWN... TO THE ETERNAL FIRES THAT BURN BELOW!
NOW, BEFORE YOU CAN STOP ME, I CAN MOVE IT TO FULL HEAT...!
CLA-RK!
WITHIN ONE SECOND, ORIKAL WILL BE NO MORE ... AND ULIK WILL AGAIN BE MIGHTIEST OF ALL!
NEVER!
NOT WILL'ST THE GOD OF THUNDER LIVE!
ASGARDIAN THOU HAST SAVED THE LIFE OF ORIKAL!
AY! AND NOW THAT WILL WITH SE VEALED THE FATAL SWITCH, I CAN RELEASE THEE FROM THY BONDAGE!
CONTINUED AFTER NEXT PAGE

10
BEHOLD, BESTIAL ULIK... THE UNVANQUISHABLE POWER OF ORIKAL HAS DUPLICATED THE THUNDER, GOD'S HAMMER!
WITH SUCH A WEAPON, NOT EVEN GODS MIGHT CAN STAND AGAINST US!
HOLD! WAIT!! THE FIRST TO DIE, YOU COLOSSUS OF OIL, WILL BE THOR!
RRRRRRRR
HE ESCAPED ME IN THE PAST, BUT WITH A WEAPON SUCH AS THIS IN ULIK'S HAND HE IS DOOMED!
STAND ASIDE, SERVOUR
I GO TO FIND THE SON OF ODIN ... TO SLAY ME A THUNDER GOD!
BUT HE PROVED TO BE YOUR MASTER BEFORE! WHAT IF HE DEFEATS YOU AGAIN!?
STILL YOUR TONGUES, FOR I AM YOUR KING!
POSSESSING SUCH POWER SUCH AS THIS!? I CAN BE DESEATED BY NONE! I AM A SUPREME!
SUPREME? AY, BELIEVE IN VILLAIN! ALONE
TO ME, MY FAITHFUL WALLET! NOW MUST DO MY BIDDINGS ONCE AGAIN!
THOR!!
STILL YOU MUST FEL FOR ULIK FOR THERE IS THE OTHER HAMMER!
CONTINUED AFTER NEXT PAGE

3
NOW ON E. FIELD OF EARTH YOU MUST REMAIN GOD OF THUNDER UNTIL THE NEW MJOLNIR (THE HAMMER) IS FORGED! BE THINE PLACE THINE!
MY LIFE KNOW NOT NOW, BUT FROM THIS MOMENT EVEN THOR IS THY FOE! FOREVER!
THOUGH WE HAVE REACHED THE BOTTOM, FOR US THERE IS NO "NOT" PAUSE!
WE MUST CONTINUE DOWNWARD ... UNTIL WE SHALL BE BELOW THAT EVIL ALTHAR'S!
AY, IT IS ONLY BELOW THAT THE ONCE WE MUST GO!
THE VERY EARTH TREMBLES WHO THEREFORE WERE ASGARD'S FOES? I ASK THY FATHER, O ULIK!
NEVER! HAVE A GODDESS SO DEEP!
THE VOID AIR IS BREATH ... ADAMS CLOSED IN ON EVIL ALTHAR'S!
I HAVE BROUGHT THEE TO WHERE THY HAMMER HATH BEEN THROWN! ITS ONE HEART IS DOWNWARD, TROLL!

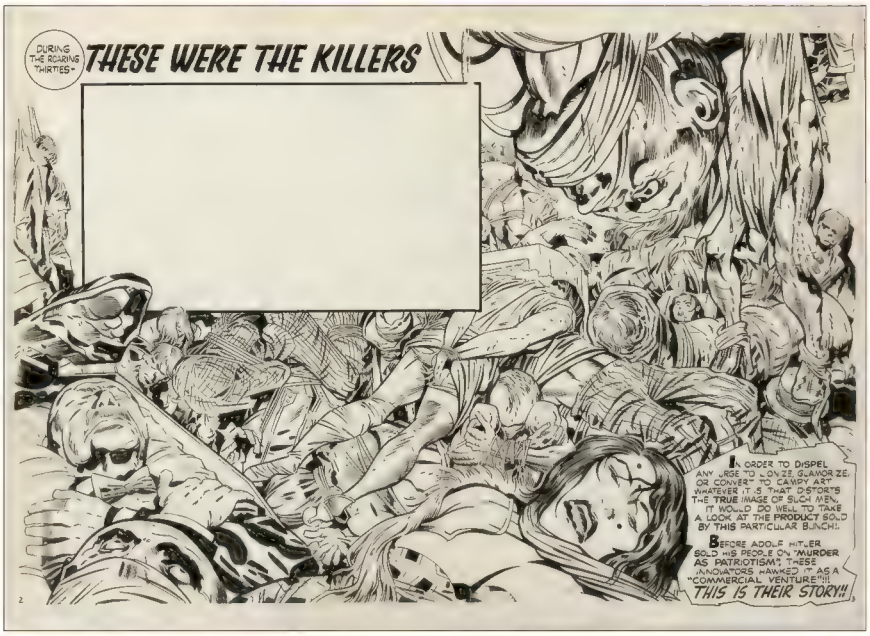
2
DDDDD

THEN, HAVE AT THEE, VILLAIN!!
THOR ACCEPTS THY CRAVEN CHALLENGE!
IN THE HALLOWED NAME OF ASGARD... I DO STRIKE!
NAY THY ARM BE STEADY... AND THY AIM BE TRUE!!
BY THE BASTIONS OF THE ETERNAL REALM... I DEFEND THYSELF!!
FACE-TO-FACE AT LAST... WITH NONE TO COME BETWEEN! AND IN MY HAND... A HAMMER, TOO!
THE THUNDER GOD IS DOOMED!!
FTHONNNG!
SPOK!
BTTANNG!

WHATEVER MUST NOW BE DONE, MUST BE DONE BY THOR ALONE!
THE DANGERS IN THIS UNSPEAKABLE REALM SURPASSETH ALL DESCRIPTION!! THE POWER THAT SHALL CONFRONT US IS VERILY BEYOND BELIEF!
SO, GET THEE HENCE, FAIR SIF! FOR, THOUGH THY HEART IS GALLANTRY ITSELF... STILL ART THOU MERELY WOMAN!
I SAY THEE NAY, GOD OF THUNDER! THOUGH MY FORM BE FEMALE, I DO FIGHT FOR ASGARD...
...AND, IF NEED BE, SO SHALL I DIE!
LISTEN! THAT SOUND... THE TREAD OF HEAVY FEET..!
THUMP! THUMP! THUMP!
'TIS A COMPANY OF TROLL ARMORERS... THEY DO FORGE THE MIGHTIEST WEAPONS OF ALL...
THEY BRING STRANGE, MOLTEN ELEMENTS DEEP WITHIN THEIR CATACOMBS!
IF IT IS THY DESIRE TO FOLLOW, THEN SIF SHALL MOVE WITH THE SILENCE OF THE BREEZE AT DAWNING!
THUS, SECONDS LATER...
WEAPONS SUCH AS MINE EYES HAVE NEER BEHELD!
WHOSE WAS THE BRAIN THAT DID CONCEIVE SUCH AWESOME, ALIEN INSTRUMENTS OF DOOM!
THOR!! LOOK YONDER!! DARE I BELIEVE THAT WHICH MY EYES REVEAL..?!!
CONTINUED AFTER NEXT PAGE

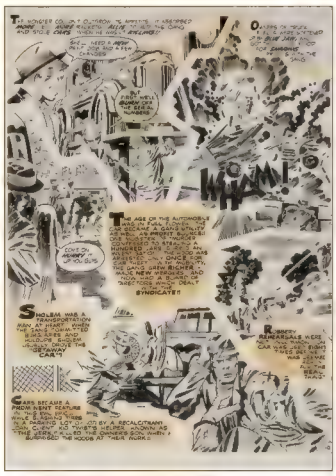
58. Jack Kirby and Vince Colletta original artwork for *The Mighty Thor* #139 complete 16-page story "To Die Like a God". (Marvel, 1966) Accomplished in pencil and ink on large comic art stock ranging in size mostly from 14.25 x22.5 in. to 13.25 x 19.75 in. [trimmed]. It's not everyday that you get an opportunity to own a complete Silver-Age twice-up Jack Kirby drawn "Thor" story, much less one that has so much action going on! Thor, "Sif", "Odin", and the warriors of "Asgard" fight off the evil "Ulik" (armed with a mystical replica of Thor's own mighty hammer "Mjolnir") and the heavily armed forces of an invading Rock Troll army! This classic story contains many desirable elements of Kirby's art style including complex war weapons, battle armor, high-tech machinery, a cosmic space scene, multiple half-splashes, and a very well-remembered battle page where Thor and Ulik clash mystical hammers head-on! Many of these pages have Kirby's own hand-written story notes on them, and no less than 6 of them are autographed by Kirby. What more could you ask for? Small amounts of correction fluid and 2 missing indicia stats on the splash. Otherwise, in fine condition. **$60,000 - $80,000**

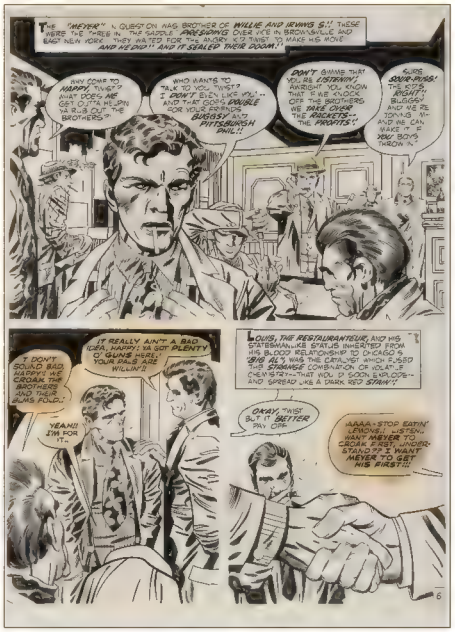
MEANWHILE, FROM EVERY PART OF THE GOLDEN REALM, RETREATING TROLLS RACE HEADLONG INTO THE TUNNELS AND CAVERNS WHICH LEAD TO THEIR HIDDEN LANDS BELOW...!
THE TIDE HAS TURNED!! THE FORCES OF ODIN ATTACK! FLEE! FLEE! BACK TO THE DEPTHS!!
WHOOM
PAKKOW
THUMP! THUD! THUMM!
AND OVER ALL, THE BOOMING VOICE OF OMNIPOTENT ODIN SEEMS TO PLANNET THE LAND...
BACK TO THY STYGIAN DEPTHS THOU BASE AND LOWLY EVIL ONES!!
KNOW YE THAT ODIN SHALL BE LESS MERCIFUL ANON!
NO OUBT... BUT THE VICTORY FOR ME! TWILL BE A HOLLOW ONE FOR THE SON OF MY HEART DID NOT SHARE IT!
SIRE, MOST NOBLE...!
BEHOLD YON TUNNEL! WHERE ALL OTHERS HAVE FLED, THERE ARE TWO WHO APPROACH!
'TIS THY SON... THE GOD OF THUNDER!
AND WITH HIM, THE LADY SIF!
IF THEY COME FROM A TUNNEL OF THE TROLLS, THEN THE BATTLE IS NOT ENDED!
FATHER! I BRING THEE THE SURRENDER OF KING GEIRRODUR! THE WAR IS ENDED!
IF THOU COULDST, HAVE BUT SEEN THY SON, SIRE!
VIRTUALLY ALONE, YET UNAFRAID... HE DID BATTLE THE MOST OPPRESSIVE ODDS... YET TRIUMPHED, HE ALWAYS!
FATHER... HOW STANDS ASGARD?
THE REALM ENDURES, MY SON!
AS DOTH MY PRIDE IN THEE!
SO BE IT!!
NEXT ISSUE: A NEW ENEMY ON EARTH!


DURING THE ROARING THIRTIES-
THESE WERE THE KILLERS
IN ORDER TO DISPEL ANY URGE TO LOVE-ize, GLAMORIZE, OR CONVERT TO CANDY ART WHATEVER IT IS THAT DISTORTS THE TRUE IMAGE OF SUCH MEN, IT WOULD DO WELL TO TAKE A LOOK AT THE PRODUCT SOLD BY THIS PARTICULAR BUNCH!!
BEFORE ADOLF HITLER SOLD HIS PEOPLE ON "MURDER AS PATRIOTISM", THESE INNOVATORS HAWKED IT AS A "COMMERCIAL VENTURE"!!!!
THIS IS THEIR STORY!!

REELING SHAKILY TO HER FEET, THE GIRL STAGGERED IN THE DIRECTION SHE WAS EXPECTED TO TAKE - ABORTIVE AND TWISTED - THOUGH IT WAS IN CONDITION, HER SORRY SITUATION HAD BEEN DELIBERATELY PLANNED!!
THE UNDERWORLD OF THAT PERIOD WAS A FRAGMENTED DOMAIN, FOUGHT OVER BY SMALL UNRIED GROUPS AND FREE LANCING HOODS... YET, E.D.S.G.L. WAS THE VICTIM OF ONE SUCH ENTANGLEMENT!!
HER BOYFRIEND WAS A KNOWN "PUNK" WITH THE ALIAS OF "KID TWIST"-- WHO WAS MARKING TIME IN #13 QUARTERS!! THE LOCAL GANGLORDS WANTED HIM OUT IN THE OPEN-- WHERE THEY COULD "GET AT HIM"!!
ONE OF THE RULING SYNDICATE HAD CHOSEN THE E.D.S. GIRL AS THE INSTRUMENT TO FORCE HIS HAND!!
COME ON!! TELL ME!! WHICH ONE OF THE THREE WAS IT!!?
HEY!! YOU GONNA SEE TWIST?
WAIT'LL HE SEES HER! SHE LOOKS LIKE SHE FELL DOWN MANHOLE
THAT'S HOW IT HAPPENED, ABE!! I COULDN'T DO ANYTHING TO STOP HIM!!
MEYER!! IT WAS MEYER!! HE WAS STRONG AS A BULL - AND TWICE AS CRAZY!!
MEYER!! SO MEYER PULLED THIS!!
I'LL KILL 'EM!! I'LL KILL 'EM ALL!! BUT THAT MEYER GETS IT FIRST!!!
OK

IT TOOK A SIMPLE, EVIL, BRUTAL ACT TO GENERATE THE SPARKS FROM WHICH A MONSTER SPRANG, IT WAS A FAST GROWING, VORACIOUS MONSTER!! -- FRUSTRATED, ANGRY, MURDEROUS, AND SURRIGED BY SUDDEN POWER!!
THE CRIES OF A YOUNG GIRL WERE IT'S BIRTH-PANGS!! SHE HAD BEEN CRIMINALLY ASSAULTED AND THROWN FROM A CAR! BUT SHE WAS ONLY A PAWN IN THE LARGE DEADLIER GAME -- THAT WOULD BECOME ---
"MURDER, INC!"
G'WAN! SQUEAL YER HEAD OFF!!
ON THE EDGE OF THE BROWNSVILLE AREA IN BROOKLYN, NEW YORK, THE GIRL WAS LEFT TO RECOVER FROM THIS TERR.BLE ENCOUNTER!!
YOU RAT!! YOU DIRTY RAT!! YOU WON'T GET AWAY WITH THIS!!




THE "MEYER" & QUESTION MAD BROTHER OF WILLIE AND IRVING S.!! THESE WERE THE "ONES" THE LOCAL PUNKS HANGING OUT IN BROWNSVILLE AND EAST NEW YORK HAD BEEN WAITING FOR... THE ANGRY KID TWIST TO MAKE HIS MOVE AND HE DID!! AND IT SPELLED THEIR DOOM!!
WHY COME TO HARRY'S? DON'T DO BUSINESS WITH ME OR LOUIS OUR BROTHERS.
WHO WANTS TO KNOW?
"AL" TO YOU, TWIST. I DON'T EVEN LIKE YOU!! AND THAT GOES DOUBLE FOR YOUR BUDDY - PITTSBURGH PHIL!!
DON'T GIMME THAT YOU'RE LISTENIN'!
I'M SURE YOU'LL SEE REASON THAT IT WE KNOCK OFF THE BROTHERS WE TAKE OVER THE RACKETS-- THE PROFITS!!
CLOSE SOUR-PUSS! THAT'S RIGHT!! BUDDY AND ME'LL TAKE CARE OF THE LOUIS'S N' AND WE CAN MAKE IT A 3 WAY SPLIT!!
I DON'T SOUND HAPPY!! WE CROAK THE BROTHERS AND THEIR GUMS FOLD!
IT REALLY AIN'T A BAD DEAL, HARRY! I'M GOT PLENTY O' GUNS & THEY WILLIN'!
YEAHS JIM FOR IT!!
LOUIS, THE RESTAURANTEUR, AND HIS STATESMAN-LIKE STATUS INHERITED FROM HIS BLOOD RELATIONSHIP TO CRIME'S "BIG ALY", WAS THE CATALYST WHICH FUSED THE STRANGE COMPANY OF CRIME AND CHEMISTRY--THAT WOU'D SOON EXPLODE-- AND SPREAD LIKE A DARK RED STAIN!!
OKAAY, THIS BUT IT BETTER PAY OFF!
NAAAA - STOP EATIN' LEMONS!! LISTEN! WHAT MEYER TO CROAK FIRST, UNDER STANDS? WANT MEYER TO GET HIS FIRST!!!

I DIDN'T WORK OUT THAT WAY-- I WAS TRYING TO "OUT FIRST"-- EIGHTEEN BULLETS FIRED IN A HALLWAY AMBUSH!!
POLICE WERE MADE SO THAT YOU COULD MAKE MISTAKES, MEYER. BUT THE DAY IN AND OLD BLOOD WAS NUMEROUS UNSUCCESSFUL TRIES!!
AS FOR BROTHER WILLIE, THE CHRONICLES FOUND HIS BODY BURIED ALIVE IN "CEMENT SHOES" AND THE BEATEN DEATHS!!
THEN THEY BECAME AID TWIST AND LOUIS'S BROTHERS AND HAPPILY LIVED IN CRIME'S HALL OF FAME AS THE ONLY "UNION RACKET" A JOINTLY OWNED BOYS!!
AWF, IN AUTO, THE SITTOON AGAIN, PA'S JEEK ANY LISTENIN'!!

THE RITUAL OF DEATH IS USUALLY A DRAMATIC EVENT FOR ALL - BUT THE PARTICIPANTS IN THE UNDERWORLD MURDER, SUSPECT IT WAS MERELY PERFORMED AS BUSINESS AGENDAS!
HE'S BEEN ROBBIN' US BLIND FOR YEARS! CHEATED 'EM AND US SAVE OUT SMALL-- LIKE DIRTY HAGANS!
SO THAT'S THE STORY!
YEAH! THAT'S THE STORY! WALTER'S THE ONLY "WALTERS" THE CREW WOULD TRUST!
HEY!! I KNOW THAT CORNER DELI/TEXAS MAKES A GREAT CAL-MEX GRANDWICH!
YOU'RE THE BOSS, CLOSE YOU DO IT!!
SURE, WE DO IT!!
GOOD! ALL I GOTTA DO IS MAKE MY ARRIVAL CALL!!
MAKE IT!! SET UP IS PERFECT! THAT LOSE WALTERS ALIBI! ALL WE GOTTA DO IS PSYCHO-- NO, NO RATHER, KIM PERMANENTLY!!

59. Jack Kirby and Mike Royer original artwork for *In the Days of the Mob* #2 complete 13-page story "Murder Inc." (DC, 1983) Accomplished in pencil and ink on (11) 11 x 16 in. art boards and (1) 16 x 22 in. double page spread [2-smaller boards taped together] for a total of 13-pages. Kirby was no new comer to crime comics and this early 80s series was right up his alley. *The Godfather* films helped (re) popularize gangster fiction. Kirby drew several stories hoping to capitalize on this trend, but DC Comics stumbled with the magazine format and the series died. Nevertheless, this story, inked with aplomb by Mike Royer, shows Kirby's always-strong storytelling skills are still off the charts, rich with confident action, characterizations, strong layouts and exhibiting Kirby's love of 1930s style and dialogue. A superb package of vintage Kirby material in this fascinating lot. Exhibiting correction fluid, glue stains, and tape residue throughout. Additionally, many word balloons have yellowed and the lot includes an envelope containing many clean replacements. In good condition. **$2,000 - $3,000**

60. Jack Kirby original cover artwork for the unrealized comic *Night Fighter*. (ca. 1955) Accomplished in pencil and ink on 15 x 20 in. on heavy art board. Offered here is the unused and unfinished Simon and Kirby cover to a war time book they were to call *Night Fighter*. The Kirby Museum notes that this cover, one of only two ever done, was created by altering an unused *Fighting American* cover. In fact you can see some of the penciled *Fighting American* art still on the board including a full drawing of "Fighting American's" kid sidekick, "Speedboy"! Both of the concept covers depict a hero with special equipment—boots that allow him to walk on walls and goggles allowing him to see in the dark. They were ultimately published in Greg Theakston's *Jack Kirby Treasury Volume 2*. This is an outstanding chance to acquire a late golden age Simon and Kirby cover. In very good condition. **$1,500 - $2,500**

61. Jack Kirby original covert operation-used presentation artwork for *Argo*, the Sci-Fi film project that served as a CIA front to rescue American hostages from Iran. (1978) Accomplished in ink, watercolor, marker, and correction fluid on 18 x 24 in. art board. This piece was originally conceived during preproduction on a film that never came to fruition. Later, the film project was revived by none other than the CIA, who created a fake film company as cover for a covert op to get American hostages out of Iran. This art was used as part of that ploy! The Ben Affleck film *Argo* is based on the complex saga. In any case, this is a quintessential and dynamic Kirby piece that would present very well on your wall. Signed and dated by the artist at lower right. Exhibiting some tape to verso, staining, and yellowing. In very good condition. **$1,000 - $2,000**

LOOKS LIKE SOMEBODY ONCE GAVE A PARTY-- AND DEATH ARRIVED!
SPACESHIP EARTH
WE'RE ALL ON IT!
WRITER-ARTIST: JACK KIRBY
LETTERING AND INKING: MIKE ROYER

62. Jack Kirby and Mike Royer original double page splash artwork for *Super Powers*. (DC, ca. 1984) Accomplished in pencil and ink on 16.5 x 23 in. art board. Spectacular splash page of the fifth and final issue of this series which finds our heroes and villains trapped on "Apokolips", while "Darkseid" and company continue their plunder of Earth. The series was based on the cartoon series of the same name that was written and drawn by Kirby. A breathtaking very large, poster-like splash! Includes a full-size photostat print of the original Kirby pencils. In very good condition. **$1,000 - $2,000**

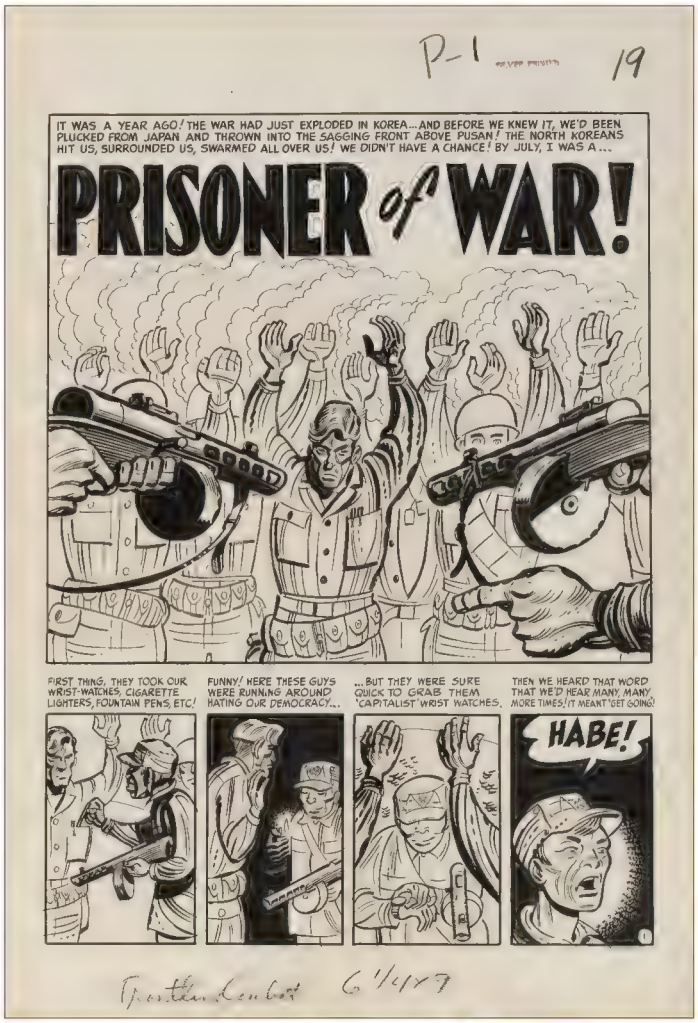
WWW.PROFILESINHISTORY.COM

BELLYFUL
THE SHIP STREAKED SILENTLY ACROSS THE ENDLESS ABYSS OF SPACE AND, WITHIN ITS INSTRUMENT-LINED BELLY, THE MEN SAT...OR MOVED ABOUT...OR SLEPT...OR TALKED...OR WERE SILENT...OR LAUGHED...OR SOMETIMES EVEN CRIED...
WELL, WHAT'S EATING YOU, DONALDS?
I DON'T KNOW! I...SOB... I'M SICK, I GUESS! IT'S BEEN GETTING WORSE AND WORSE...EVER SINCE WE LEFT THAT LAST PLANET WE CHARTED!
HA! DONALDS SAYS HE'S SICK! THAT'S A LAUGH!
AW, LAY OFF HIM, GELSTON! YOU CAN SEE HE'S DOUBLING UP IN PAIN. WHERE DOES IT HURT, KID? DOWN LOW? MAYBE IT'S APPENDICITIS?
DOC STATLAND'LL LOVE THAT! HE SAYS WE'RE SO DISGUSTINGLY HEALTHY, HE'S GOT NOTHING TO DO BUT SHOOT WHITE MICE FULL OF BACTERIA SAMPLES HE'S PICKED UP...
NO! IT'S...IT'S NOT MY APPENDIX, MILLER. IT...IT COULDN'T BE! I HAD THAT OUT WHEN I WAS A KID!
WELL, LOOK, DONALDS! THERE'S NO USE YOU SUFFERING LIKE THIS. WHY NOT GO SEE THE DOC?
THERE'S NOTHING WRONG WITH HIM, MILLER! HE EATS LIKE A HORSE...
B. Krigstein

63. Bernard Krigstein original artwork for *Weird Science Fantasy* #25 complete 6-page story "Bellyful". (EC, 1954) Accomplished in pencil and ink on 15 x 22 in. Bristol board. Bernard Krigstein is one of the giants of the comics field. His stories are rare, and are always rewarding to read. His style was tremendously cinematic and his fluid drawing line was like no other artist. He was a sort of Stanley Kubrick of comics. This interplanetary tale of intrigue is no exception and is a perhaps singular chance to acquire a complete story by the master of comic art. Recently, his complete EC story "Master Race" sold for $600,000. In very good condition. **$3,000 - $5,000**

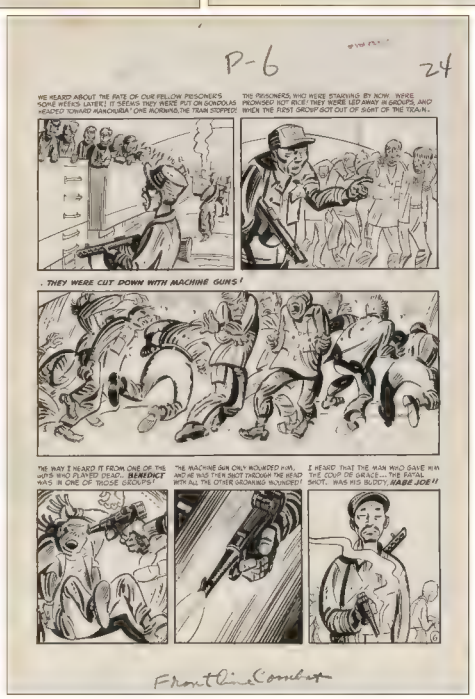
THE MONSTER FROM THE
FOURTH DIMENSION
I WAS IN THE SOUTH PASTURE OF MY FARM WHEN I FIRST SAW IT, HOVERING ABOUT TEN FEET OFF THE GROUND... AN OOZING, QUIVERING, RAW, FLESH-COVERED PULSATING MASS, GLIDING SLOWLY ACROSS THE FIELD...
GOOD LORD! WHAT IN BLAZES IS THAT?
AS IT MOVED, IT SEEMED TO GROW IN SIZE, ITS SHAPE CONSTANTLY CHANGING...
IT SEEMS TO BE HEADED FOR THAT GRAZING COW!
SUDDENLY, THE LIVID BLOB VANISHED AND I HEARD THE HOARSE WAIL OF AN ANIMAL SCREAMING IN PAIN
WHAT THE...? THE COW'S GONE TOO!
THE MONSTER FROM THE
FOURTH DIMENSION
AS I STOOD HORRIFIED, STARING AT THE VACANT SPOT WHERE THE COW HAD BEEN, IT APPEARED AGAIN... EMITTING... PULSATING...
WHAT IS IT? WHAT COULD CHATON UP AND DEVOUR A COW LIKE THAT...SUDDENLY IN AN INSTANT?
I DARTED BACK TO THE WOODSHED WHERE I KEPT MY RIFLE. IT SLUNG SILENTLY, BROODING, EXHIBITING EVER-CHANGING...
WHATEVER IT IS, I'VE GOT TO KILL IT BEFORE IT GETS ANOTHER COW
I TOOK CAREFUL AIM AT THE QUIVERING LIVID MASS OF FLESH AND FIRED.
THIS'LL FIX YOU WHATEVER YOU ARE!
IT WAS A PERFECT SHOT. I HIT THE THING SQUARELY BUT INSTEAD OF KILLING IT, IT VANISHED AGAIN
GONE WITHOUT TRACE. I MUST BE GOING OUT OF MY MIND!
WILLY MY BROTHER PROBABLY WOULD HAVE CALLED WHAT I'D SEEN AN HALLUCINATION. WILLY WAS A BELIEVER! SUDDENLY, AS I STOOD THERE, IT RETURNED AGAIN.
I'M BACK ACTING WILD! ALMOST DEAD!

64. Bernard Krigstein original pencil artwork and painted 3D masters for *Three Dimensional EC Classics* #1 complete 8-page story "It Was the Monster from the 4th Dimension". (EC, 1954) This amazing lot consists of (8) pages accomplished in pencil on 15 x 22 in. comic art stock, together with (8) painted pages—each page has artwork elements on 5-layers of acetate overlay affixed to a single leaf to produce a 3D effect)—totaling (16) pages. EC produced several 3D issues during the 3D fad of the 1950s in both comics and film. The story is a typically 50s monstrous blob tale. Krigstein does his usually great layout and execution here, and it's a pleasure to see his pencil work, which is extremely rare. As evidenced in the wealth of art offered in this lot, producing these comics proved extremely expensive and time consuming, making the flirtation with 3D brief by necessity. Some staining, yellowing, paint chip loss. In very good condition. **$1,500 - $2,500**


P-1
19
IT WAS A YEAR AGO! THE WAR HAD JUST EXPLODED IN KOREA... AND BEFORE WE KNEW IT, WE'D BEEN PLUCKED FROM JAPAN AND THROWN INTO THE SAGGING FRONT ABOVE PUSAN! THE NORTH KOREANS HIT US, SURROUNDED US, SWARMED ALL OVER US! WE DIDN'T HAVE A CHANCE! BY JULY, I WAS A...
PRISONER of WAR!
FIRST THING, THEY TOOK OUR WRIST-WATCHES, CIGARETTE LIGHTERS, FOUNTAIN PENS, ETC!
FUNNY! HERE THESE GUYS WERE RUNNING AROUND HATING OUR DEMOCRACY...
...BUT THEY WERE SURE QUICK TO GRAB THEM 'CAPITALIST' WRIST WATCHES.
THEN WE HEARD THAT WORD THAT WE'D HEAR MANY, MANY, MORE TIMES! IT MEANT 'GET GOING!
HABE!
Frontline Combat
6'/4/47

P-3
21
IT'S A SPOT LIKE THIS THAT BRINGS OUT THE BEST AND THE WORST IN PEOPLE!
THE WORST SURE CAME OUT IN BENEDICT! I GUESS HE WAS KIND OF CRAZY...
...TRYING TO BUDDY UP LIKE THAT! AND SO WE MARCHED.. IN THE HOT KOREAN SUN!
WE MARCHED! TAKING TURNS IN HELPING THE WOUNDED! THAT WAS THE TOUGH PART!
HABE!
OF COURSE, WE STOPPED AT NIGHT TO SLEEP... BUT WE WERE UP EARLY AND OFF WE'D GO...
AND SO THE DAYS STRETCHED INTO WEEKS AND WE WERE GETTING SICK AND WEAK!
THEY'D FEED US SOGGY RICE BALLS! DYSENTERY WAS SPREADING! WE LOST A MAN A DAY!
HABE! HABE!
THEN ONE AFTERNOON..
REST!
WE'RE SUPPOSED TO GET TO SEOUL ANY DAY NOW! I DON'T THINK MANY OF US'LL MAKE IT!
LISTEN! THIS CAN'T GO ON! WHAT DO YOU SAY WE BUG OUT... TAKE OFF!
I'M WITH YOU, GUYS! WE CAN... SH... SH... HERE COMES BENEDICT!
HE'D PROBABLY REPORT US TO HIS PAL, HABE JOE, FOR AN EXTRA RATION OF WORMY FISH... THAT MEALY MOUTHED..
...JETS!
Frontline Combat

P-4
22
THEY'RE OURS! THEY CAN'T PEDDLE IT US AT THAT SPEED!
THEY'RE CUTTING! THEY'VE SPOTTED US! LET'S GET OUT OF H...
BLA-BOOM!
THIS IS IT! A PERFECT CHANCE TO BUG OUT! LET'S GO... INTO THE WHEAT FIELD!
WE CAN RUN THE LENGTH OF THE FIELD!
HEY! WHERE ARE YOU MEN GOING? GET BACK INTO LINE! COME BACK, I SAY!
GUARD! GUARD! THERE MEN ARE ESCAPING! I TOLD THEM NOT TO
TOWARD AMERICAN TERRITORY!
Frontline Combat


P-6
24
WE HEARD ABOUT THE FATE OF OUR FELLOW PRISONERS SOME WEEKS LATER. IT SEEMS THEY WERE PUT ON BOXCARS HEADED TOWARD MANCHURIA. ONE MORNING, THE TRAIN STOPPED.
THE PRISONERS, WHO WERE STANDING BY NOW, WERE PROMISED HOT RICE! THEY WERE LED AWAY IN GROUPS, AND WHEN THE FIRST GROUP GOT OUT OF SIGHT OF THE TRAIN..
. THEY WERE CUT DOWN WITH MACHINE GUNS!
THE WAY I HEARD IT FROM ONE OF THE GUYS WHO PLAYED DEAD... BENEDICT WAS IN ONE OF THOSE GROUPS!
THE MACHINE GUN ONLY WOUNDED HIM, AND HE WAS THEN SHOT THROUGH THE HEAD WITH ALL THE OTHER GROANING WOUNDED!
I HEARD THAT THE MAN WHO GAVE HIM THE COUP DE GRACE... THE FATAL SHOT... WAS HIS BUDDY, HABE JOE!!
Frontline Combat

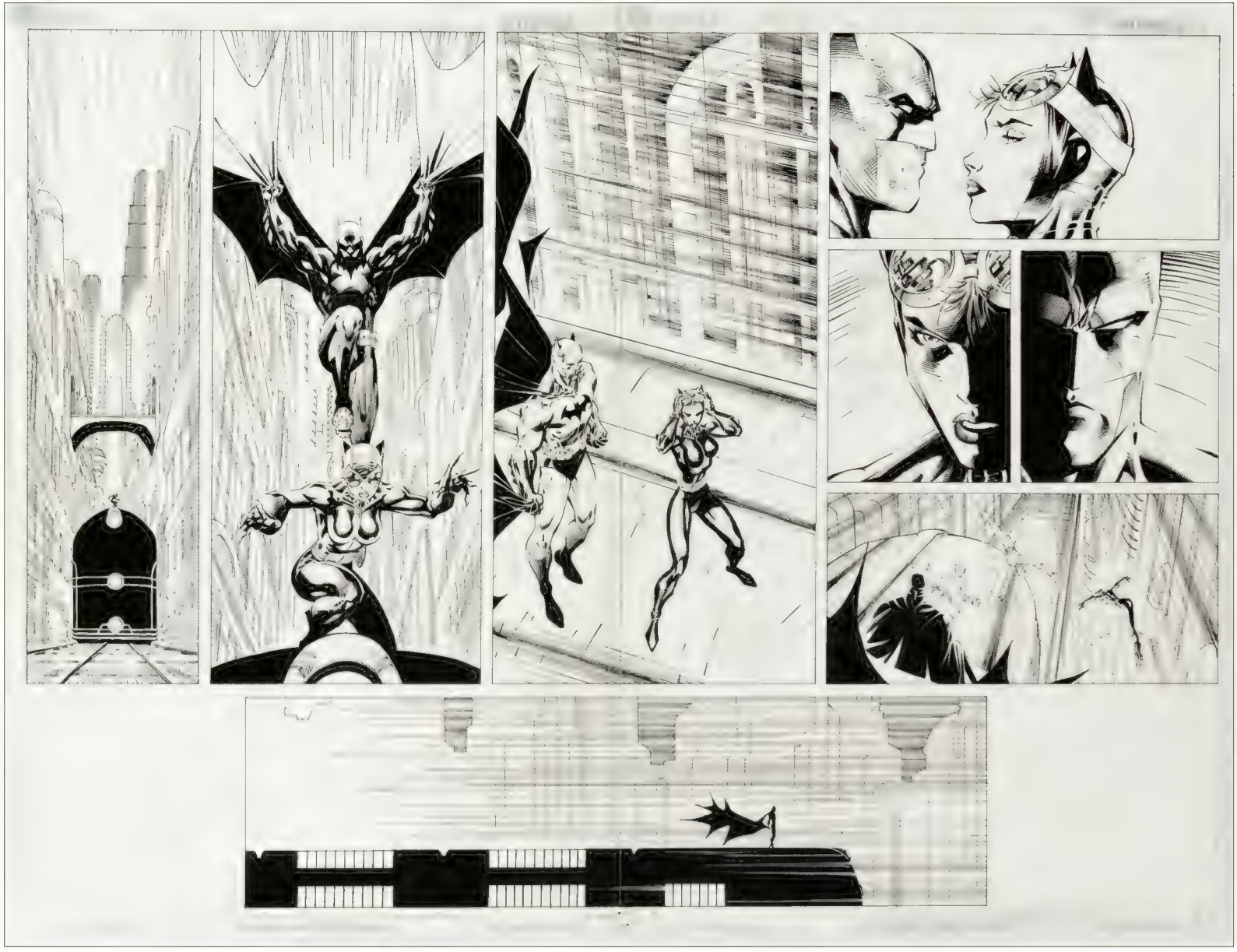
65. Harvey Kurtzman original artwork for *Frontline Combat* #3 complete 6-page story "Prisoner of War!" (EC, 1951) Accomplished in pencil and ink on 15 x 22 in. Bristol board. Harvey Kurtzman was one of the giants of the comics field, establishing some of the visual language used to tell stories and created not only *MAD* comics but the best war comics ever written. The Korean "conflict" was raging as the story was published. This is a very rare time where Kurtzman not only wrote the story but illustrated it as well. The story concerns a group of American captured by the North Koreans. This is a rare chance to acquire a complete story by this comic art genius. In very good condition. **$4,000 - $6,000**

TOR 1 M/J 2
TOR 1 M/J 3
THE SHAGGY-MANED FIGURE TURNS FROM THE WALLOWING THUNDER LIZARD... NOSTRILS DILATED... TOR TENSES!
FOOD! IF HE MUST, TOR WILL IMPERIL HIS LIFE--TO ACQUIRE LIFE'S SUSTENANCE!
ACTION IS TAKEN WITHOUT HESITATION!
JOE KUBERT
TOR
OF A MILLION YEARS AGO
LIFE AND DEATH RESIDE CHEEK BY CHEEK IN THIS WORLD OF A MILLION YEARS AGO! IT IS A TIME WHEN THE GREAT DINOSAURS STILL TREAD THE EARTH WITH TREMBLING STEPS... WHILE THE FIRST SPARSE NUMBERS OF PREHISTORIC MEN TAKE THEIR FIRST, FEARFUL PACES! HUMAN INSTINCTS LIE SUBMERGED BENEATH THE SCARRED SCABS OF ABRASIVE PRIMAL LIFE... BUT, EVEN SO, THE DIFFERENCE BETWEEN MAN AND BEAST IS BECOMING DISTINGUISHABLE--BUT NOT APPARENT!
2
3

66. Joe Kubert original double page splash artwork for *TOR* #1 Page 2 & 3. (DC, 1971) Accomplished in pencil and ink on 15.5 x 11 in. art board, consisting of (2) pages that create a double page splash. A spectacular DPS from this premiere 1971 DC comic. Kubert is of course a comic art master and his illustration here of "TOR" attacking a reptile is poster worthy! Superb draftsmanship, inking, and layout. A masterpiece of comic art. In very good condition. **$1,000 - $2,000**

WWW.PHOTOFISHINHISTORY.COM

67. Bob Layton original artwork for *Marvel Comics Presents* #11 complete 8-page story "Drain Storm" featuring "Ant-Man". (Marvel, 1989) Accomplished in pen and ink on 11 x 17 in. comic art stock. When Scott Lang took over the role of being the hero "Ant-Man" in the late 1970s, who would've known that years later he'd be a household name as one of the biggest stars of the Marvel cinematic universe? Well, now with his popularity at an all time high, his artwork is also in high demand by collectors. Layton's sharp detail work in this particular story (both penciled and inked by Bob) is a perfect example of why many regard him as Ant-Man's signature artist. In this story, Ant-Man shrinks down to retrieve a ring dropped down the drain by his young daughter, only to get accidentally washed further down the plumbing and into plenty of trouble. As a bonus, Layton hand-autographed each page individually at the bottom. Small bits of scotch tape on top/bottom page edges (production). Otherwise, in fine condition. **$2,000 - $3,000**



68. Jim Lee and Scott Williams original double page splash artwork for *Batman* #611. (DC, 2003) Accomplished in pencil and ink on two taped-together pages of comic art stock measuring 22.5 x 17 in. "Batman" has always been the dark DC hero, breaking ground with landmark stories such as *The Dark Knight* and *Killing Joke*, and with the *Hush* storyline, all of the comic book world was again blown away by more Batman history as this now-classic story reintroduced the world to a very-much-possibly-alive(?) "Jason Todd" (the "Robin" that got killed in *Death in the Family*), and further explored the romantic relationship between Batman and "Catwoman". This double-page spread perfectly illustrates Batman and Catwoman "having a moment" in a self-contained piece of art lavishly illustrated by the masterful team of Lee/Williams. Jim Lee's Batman original art was sold-out almost immediately when first available and very often doesn't come back up for sale. Here's your chance to get a prime example! In fine condition. **$6,000 - $8,000**

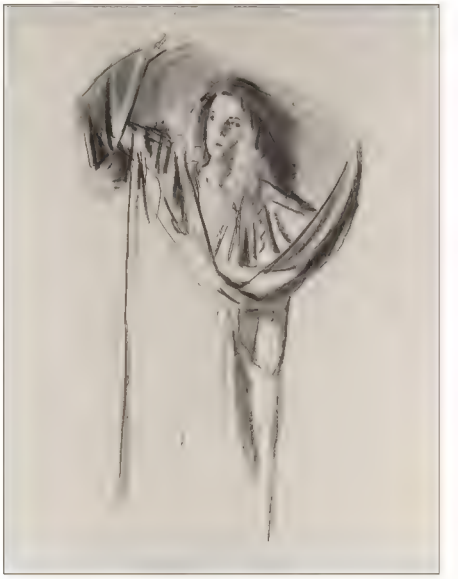
WWW.PROFILESINHISTORY.COM

69. Jon J. Muth original woman in a patterned dress painting. (ca. 1990s) Accomplished in oils on 16 x 20 in. stretched canvas. A magnificent and haunting portrait of an alluring young woman; The famed artist employs a rich pallet of dark colors throughout. The painting is realistic yet still stylized. Muth is acclaimed for both his comic work as well as his work in children's books, and he is an award-winning illustrator. In very good condition. **$1,000 - $2,000**

70. Jon J. Muth original kneeling female figure painting. (ca. 1990s) Accomplished in oils on 24 x 34 in. stretched canvas. An alluring young woman with a slight smile contemplates as she sits in a serene bedroom setting. Muth's immense talent to convey quiet emotion is perfectly evident in this perfect fine art oil painting. In very good condition. **$1,000 - $2,000**

71. Jon J. Muth original large-scale dancing couple painting. (ca. 1990s) Accomplished in oils on 38 x 58 in. stretched canvas. Impressive large-scale portrait of a formally dressed man and a woman, dancing romantically, lost in each other. Their faces partially obscured by the artist to draw our attention to their intimate gesture and closeness. The immensity of the work makes it suitable to be hung and viewed from afar. A romantic and emotional work from this award-winning artist. Some small indentations in canvas (largest is 1.75") and some light scuffing. Otherwise, in good condition. **$1,000 - $2,000**

72. Jon J. Muth original painting "Words With the Shaman". (ca. 1990s) Accomplished in watercolor on artist's leaf with 42 x 46 in. of artwork visible through 52 x 56 in. frame. A large and arresting image of a wise Shaman in a contemplative position with an alluring red haired woman standing above him. The watercolor effect is mesmerizing here. Final use of the image is unknown, but award-winning artist Muth went through great lengths to create and memorialize this attractive and commanding scene. Rich vibrant colors and lots of solid dark areas. Sure to provide the viewer with hours of solid contemplation. In very good condition. **$1,000 - $2,000**



73. Jon J. Muth original preliminary drawing for "Words With the Shaman". (ca. 1990s) Accomplished in charcoal on 26 x 40 in. heavyweight artist's leaf. Hand titled by the artist at top, "Sketch #2. Words with the Shaman." A delicate and haunting finished drawing that was used to create the painting of the same name (the previous lot). Muth's works are always satisfying on many levels and this large work is highly desirable. Signed by the artist at lower left. Some light shadowing from prior framing. In very good condition. **$400 - $600**

74. Jon J. Muth original painting "The Morning". (ca. 1990s) Accomplished in pastels on 22 x 30 in. artist's leaf. Image size is 8 x 13 in. Caldecott Medal-winner Muth creates works that are mysterious and sensual. This beautiful illustration depicts an alluring female nude stretching in bed, lost in thought. Beautiful craft and care, as is usual for this world renowned master artist. Initialed by the artist at lower right. In very good condition. **$1,000 - $2,000**

75. Jon J. Muth original painting "Peace & War". (ca. 1990s) Accomplished in pastels on 19.5 x 25.5 in. artist's leaf. A magnificent work by award winning artist Muth, depicting a partially nude woman with striking "hot" auburn hair, in contemplation beside a "cool" blue vase and sword in the foreground. Large, moody, and commanding image. In very good condition. **$1,000 - $2,000**

RENT IS DUE THE FIRST OF EACH MONTH. NO EXCUSES. YOU DON'T PAY UP, YOU FIND YER DOOR LOCKED. I KEEP YER STUFF TILL YOU PAY. I DON'T LIKE TO BE A HARD ASS, BUT A WOMAN ALL ALONE LIKE ME HAS GOT TO BE CAREFUL, KNOW WHAT I MEAN? YOU LOOK KINDA PUNY, YOU GOTTA COLD?
NO, I....
NO RADIOS OR TV AFTER 10 P.M. TRASH DAY IS TUESDAY. ENJOY YOUR STAY.
IF YOU WUZ REAL I'D ASK YOU OUT ON A DATE. I AIN'T NEVER BEEN ON A DATE BEFORE...
...IF YOU WUZ REA....
--GIVE ME A BREAK, ROSIE AND SERVE THE NEXT BEER OVER AT MY PLACE! WHAD YA SAY?
I'D SAY YER LITTLE HEAD'S TALKIN' FOR YER BIG HEAD AGA.N, AL.
LOVELY

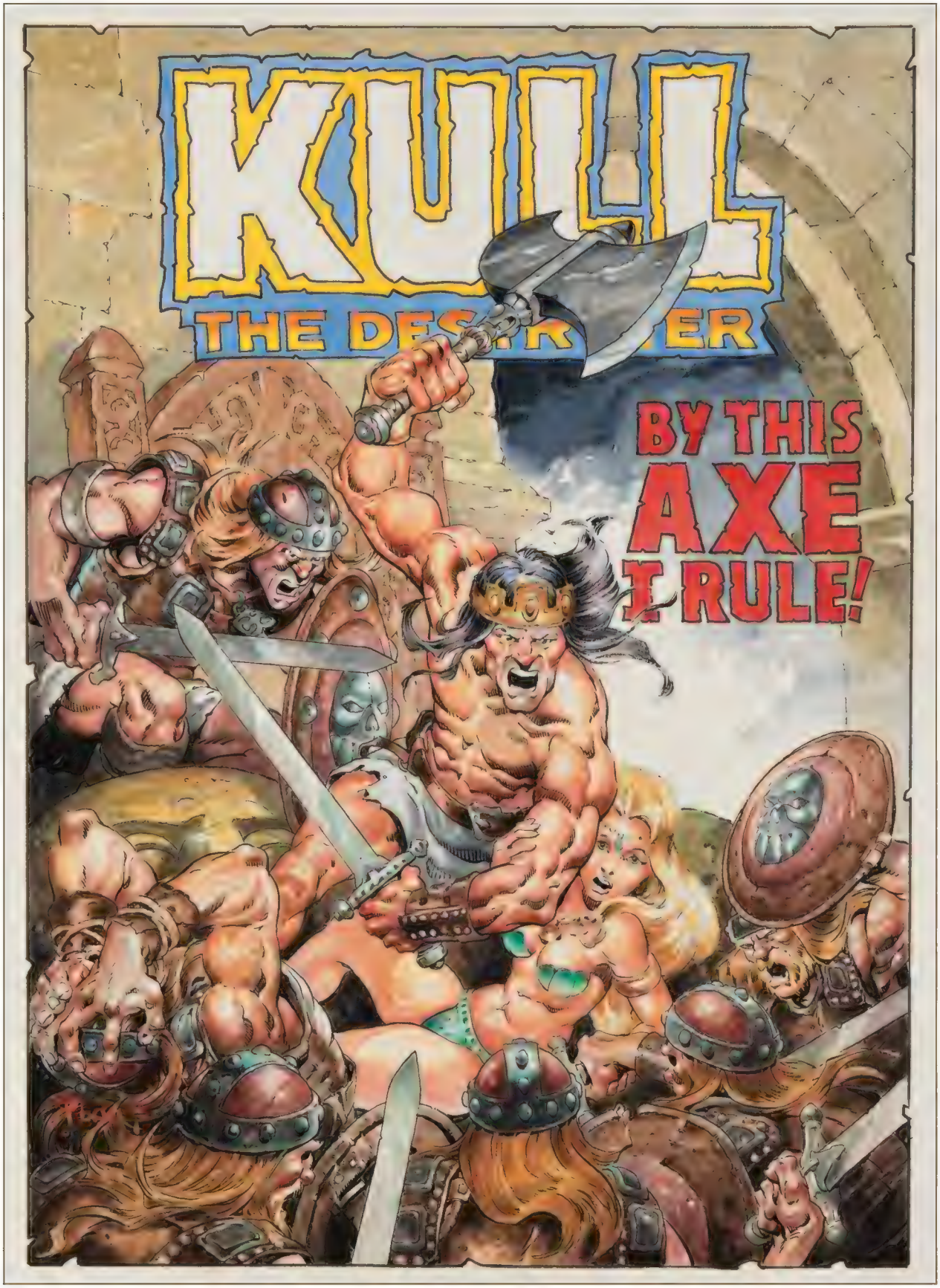
76. Mike Ploog original artwork for Page 3 of "Over His Head" from *Twisted Tales* #2. (Pacific Comics, 1982) Accomplished in pencil and ink on 14.5 x 21.25 in. large comic art stock. Back in 1982, a company named Pacific Comics came out with a comic book called *Twisted Tales* that was trying to be a modern version of the classic EC horror comics of the 1950s. Lining up some of the great modern studio artists of the time, PC comics quickly became a popular alternative to the more tame and "safer" mainstream horror comics being offered by other companies. Tales of gore and extreme violence mixed with occasional nudity, and shocking twist-endings (many written by noted scribe Bruce Jones) sold briskly, and started a new wave of popular "Independent Comics" being offered in the 1980s. In this classic tale, a lovable loser falls in love with a real doll of a woman...but is she real, or a doll..? Masterfully drawn by artist Mike Ploog during the peak of his career, this is a beautiful example of his graphic storytelling ability, especially displayed in the bottom tier of panels with no dialogue spoken. In fine condition. **$2,000 - $3,000**

BECKMAN! YOU IN THERE?
KA-RUNCH!
HOLY JUMP'N' JE-ZUZZ!
AND HE NEVER BROUGHT ANYONE UP HERE, YOU SAY?
ONLY THEM LITTLE PIECES OF DOLL FURNITURE HE GOT DOWN AT THE THRIFT SHOP...I SEEN HIM!
CRIPES, I SHOULDA KNOWN BETTER—WHOLE NEIGHBORHOOD'S FULL O' NUTS...
YEAH, TELL ME ABOUT IT.
PLOOG '82
8

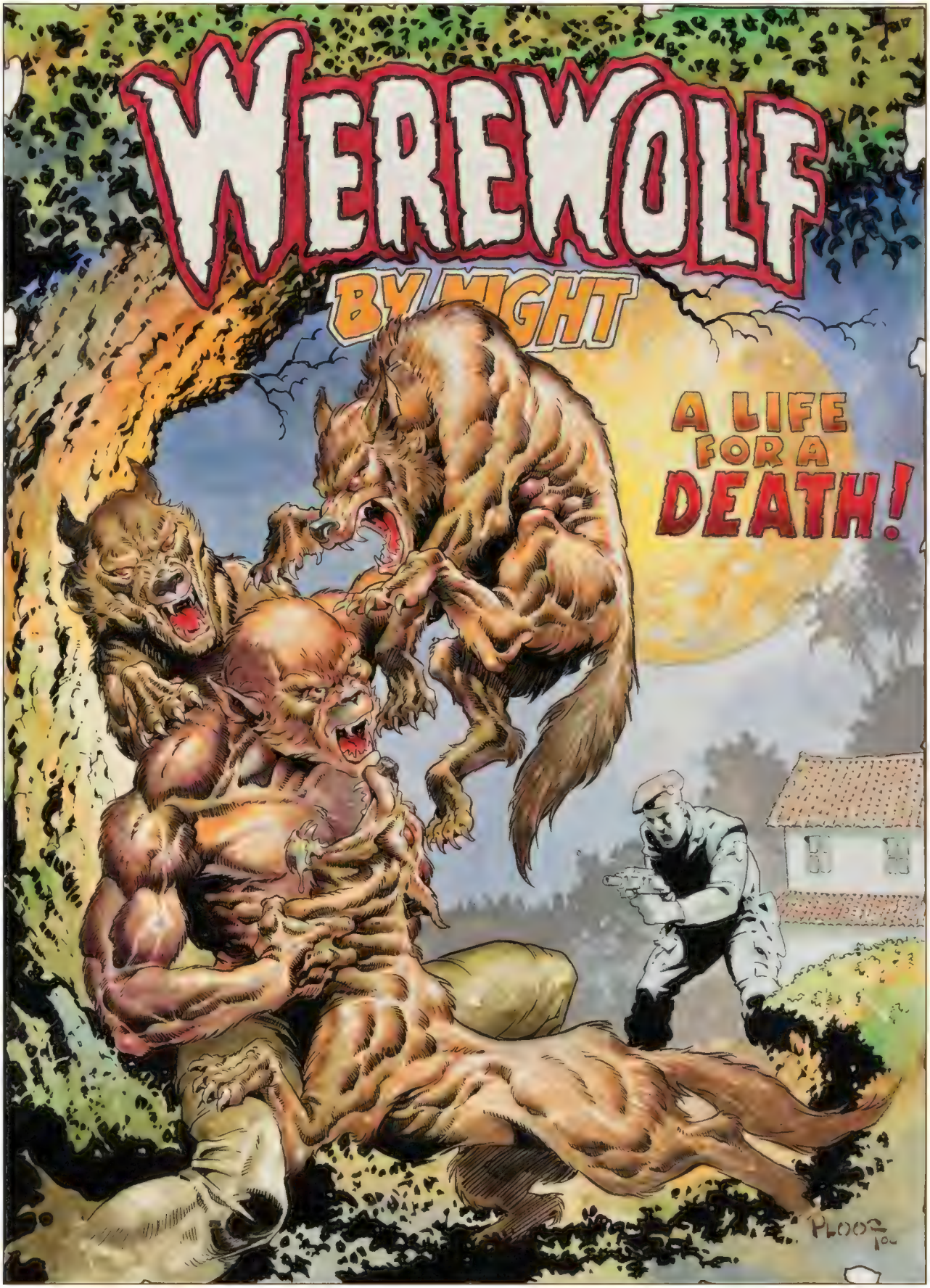
77. Mike Ploog original artwork for Page 8 of "Over His Head" from *Twisted Tales* #2. (Pacific Comics, 1982) Accomplished in pencil and ink on 14.5 x 21.25 in. large comic art stock. This shocking page from one of writer Bruce Jones' best remembered *Twisted Tales* stories comes to life thanks to the dynamic art of Mike Ploog as the horrific twist ending is revealed. Ploog was at his peak during this period and really enjoyed drawing these stories. His labor of love shines in this art. In fine condition. **$2,000 - $3,000**

CONAN 57
21
IS THIS WHAT YOU MEANT BY "MAIMING"?
I'LL GET THAT--
GAAA
YOU'LL GET NOTHING, RAT OF ARGOS--
--NOTHING YOU DON'T DESERVE!
YOU FOOLS! CUT THE BLACKGUARD DOWN!
DON'T LET HIM GET TO ME!
IT WOULD TAKE MORE THAN THESE PAMPERED FOPS TO DO THAT, "EXCELLENCY"...
MUCH MORE!
ARRRH
I CAME TO ARGOS TO FIGHT YOUR WARS FOR YOU-- BUT, BY CROM, IF THERE ARE NO WARS TO FIGHT--
--I'LL START SOME OF MY OWN!!

78. Mike Ploog artwork for a page from *Conan the Barbarian* #57. (Marvel, 1975) Accomplished in pencil and ink on 14.5 x 20.5 in. large comic art stock. This particular issue of *Conan the Barbarian* was a special fill-in issue both penciled and inked by one of Marvel's most popular fan-favorite artists. Mike Ploog was surely at the top of his career in the mid-1970s as seen in this stunning battle page showing "Conan" freeing himself from his captors, and the art is oversized to boot! Production notes in margins and slight border wear. Otherwise, in very good condition. **$1,000 - $2,000**

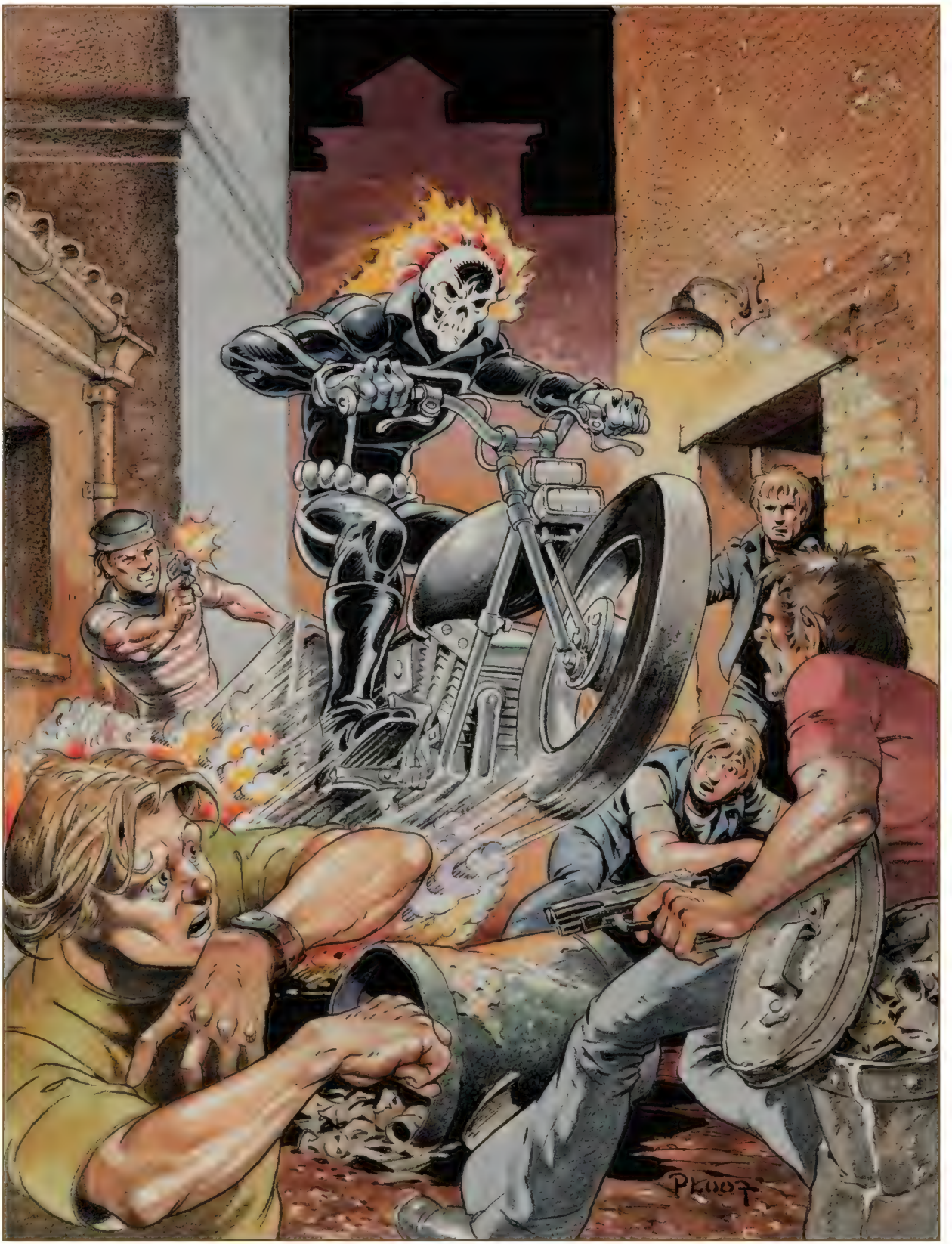


79. Mike Ploog original cover recreation artwork for *Kull the Destroyer* # 11. (Marvel, 2001) Accomplished in pencil and gouache on 12.75 x 16.75 in. heavyweight art board. Mike Ploog did some amazing covers in the 1970s—outright classic images. For a short time in the early 2000s, Mike finally succumbed to fan demand that he do recreations of some of his most eye-catching 1970s covers. We are proud to offer them! This specific piece is a recreation of *Kull* #11, a dynamic cover showing the barbarian king in battle at his most brutal! Add in a horde of warriors against him and a stunning scantily clad damsel in distress (natch) and you have all the elements for a true classic! In fine condition. **$1,000 - $2,000**



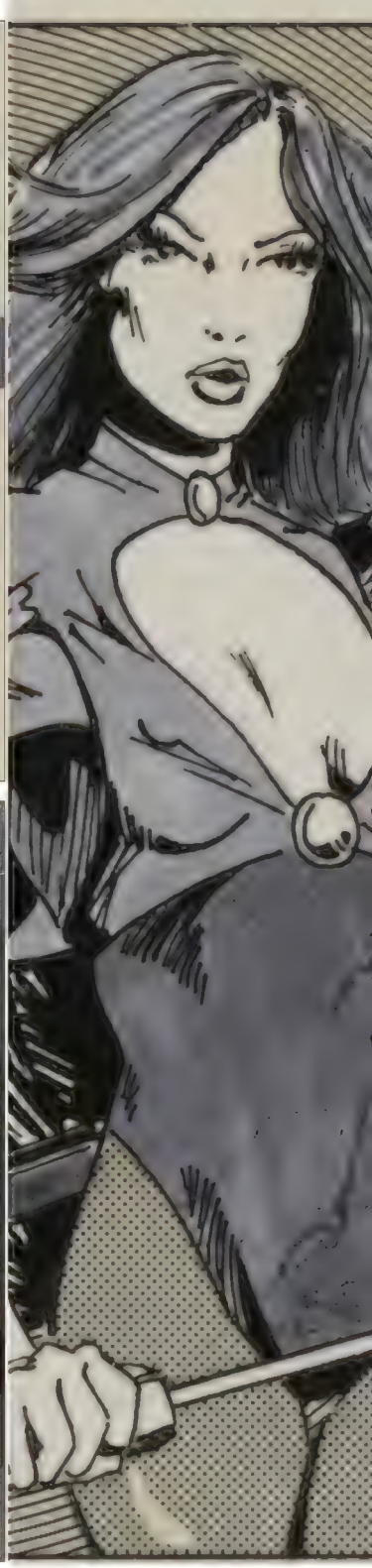
80. Mike Ploog original cover recreation artwork for *Werewolf By Night* #5. (Marvel, 2000) Accomplished in pencil and gouache on 15 x 18.25 in. heavyweight art board. Mike Ploog's recreations of classic 1970s Marvel covers always seem to exceed artistic expectations of their published originals, and this is no exception. The extra time and work Ploog has put into this piece makes it so detailed it lends an almost three-dimensional quality to it! Signed by the artist. In fine condition. **$1,000 - $2,000**

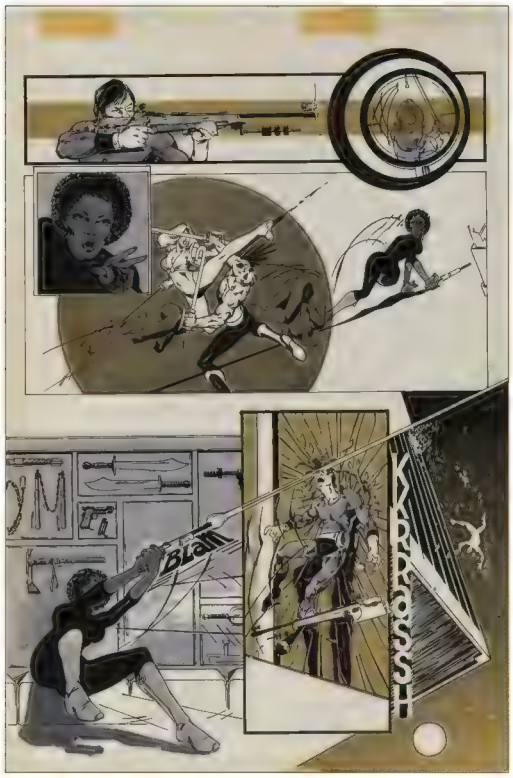
81. Mike Ploog original cover recreation artwork for *The Monster of Frankenstein* #2. (Marvel, 1999) Accomplished in pencil and gouache on 10.25 x 15.25 in. heavyweight art board. Mike Ploog shows why he was Marvel's go-to horror artist during the 1970s "Marvel Monster boom". This memorable image of Marvel's take on the classic "Frankenstein Monster" holding his bride almost leaps off the page thanks to Ploog's masterful use of colors in this masterpiece revisited! Signed by the artist. In fine condition. **$1,000 - $2,000**

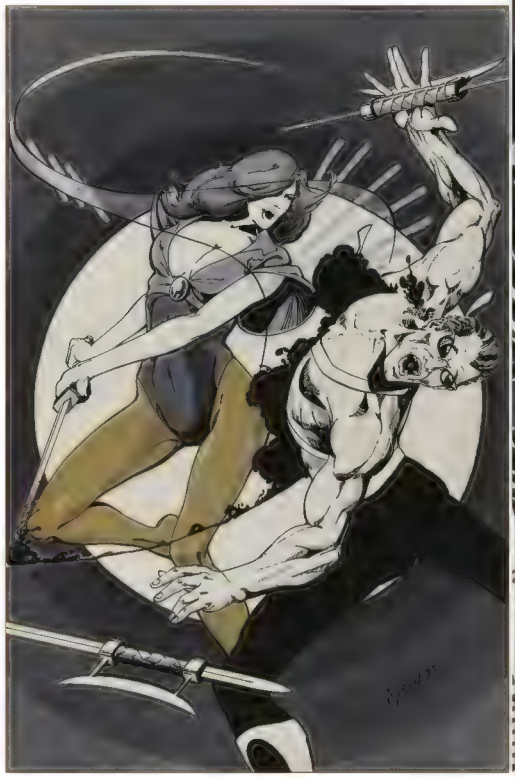


82. Mike Ploog original cover recreation artwork for *Marvel Spotlight* #5, the first appearance of "Ghost Rider". (Marvel, ca. 2000s) Accomplished in pencil and gouache on 16.5 x 12.5 in. textured artist's leaf. Another stunning Mike Ploog recreation painting, this time to one of his biggest classic issues: *Marvel Spotlight* #5, the first appearance of "Ghost Rider". Enhancing the already-amazing published image, Ploog really uses his artistic style to make the figures almost come alive off of the page. You low-life thugs don't stand a chance against the spirit of vengeance! Signed by the artist. Small glue stain at bottom. Artwork in fine condition. **$1,000 - $2,000**

83. Jack Rickard original back cover artwork for *MAD Magazine* #209 featuring Jimmy Carter. (EC, 1979) Accomplished in pencil and gouache paint on 19.5 x 22 in. heavyweight art board. This is a hilarious vintage *MAD Magazine* parody of an ad by the National Safety Council on the back cover of the magazine. Painted masterfully by long-time *MAD Magazine* artist Jack Rickard, it shows President Jimmy Carter giving a silly piggyback ride to his brother Billy (complete with Billy Beer can in hand!). With the publication of *MAD Magazine* ceasing to use new material and now beginning to reprint material from its past archives, the interest in classic *MAD* art has never been higher, and Presidential parodies have always been popular. Here's your shot at a great showcase piece of art! Signed by the artist. Some adhesive and tape residue on back (common in production). Otherwise in very good condition. **$2,000 - $3,000**

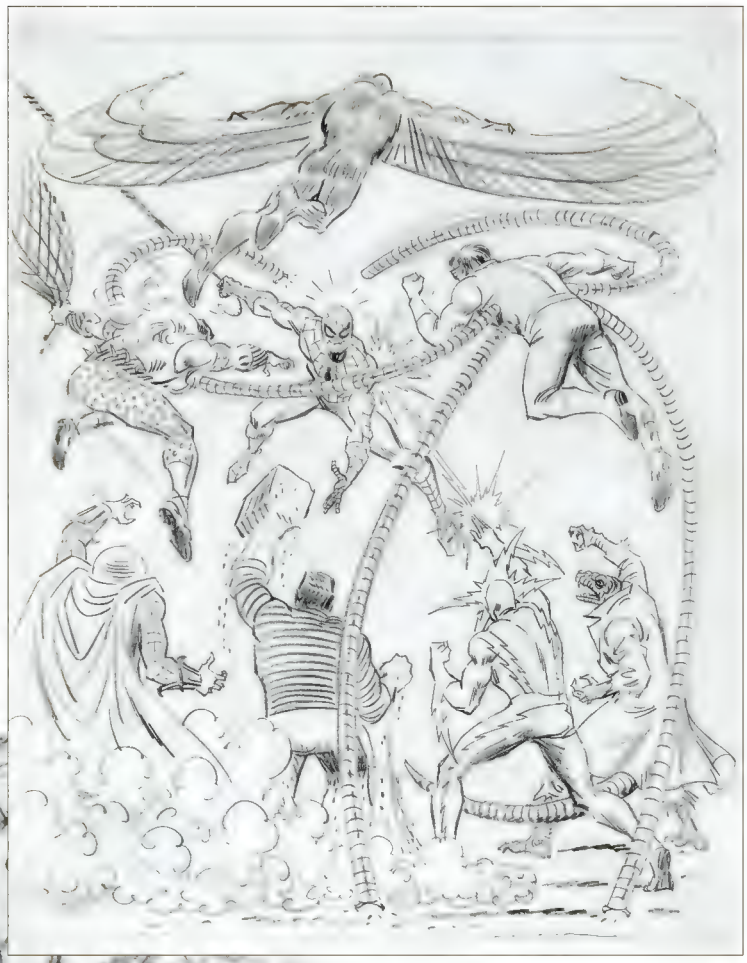


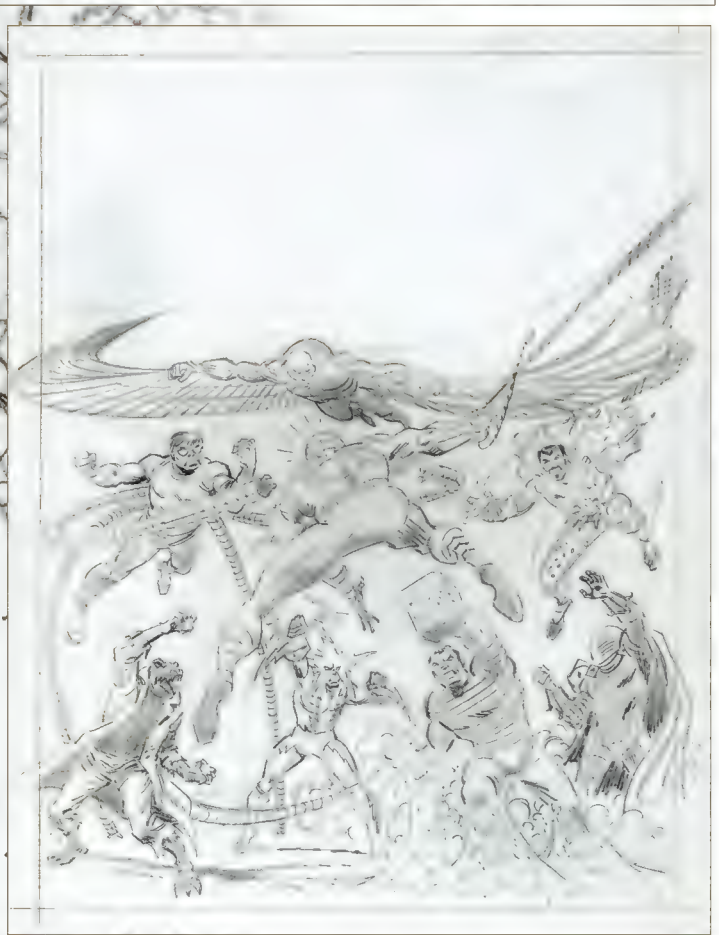




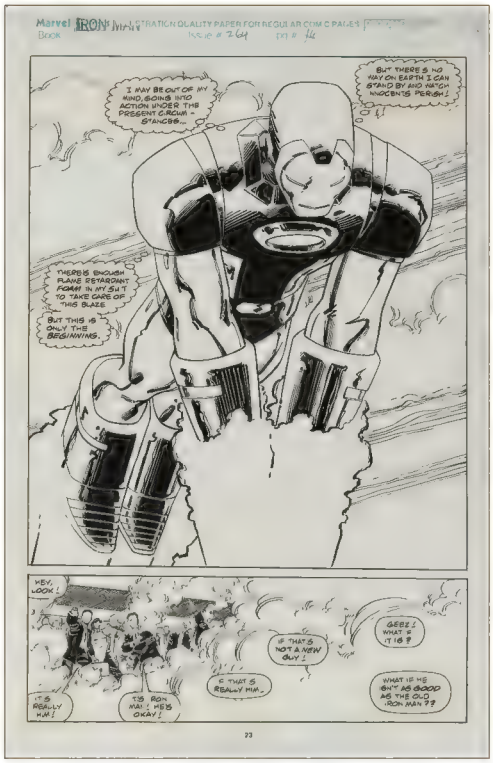
84. Marshall Rogers (10) pages of original artwork for *The Deadly Hands of Kung Fu* #33 featuring the "Daughters of the Dragon". (Marvel, 1977) Accomplished in pencil, ink and zipatone on 11.5 x 17.5 in. comic art stock. Originally intended simply as supporting characters for "Luke Cage Powerman" and "Iron Fist", "Misty Knight" and "Colleen Wing" soon grew in popularity enough to have their own adventure stories under the "Daughters of the Dragon" moniker. Misty, a former police office with a bionic arm given to her by Tony Stark, and Colleen, raised in the ways of the samurai, formed the "Knightwing Restorations" detective agency and soon had a running series in Marvel's *The Deadly Hands of Kung Fu* magazine during the 1970s martial arts craze. This particular lot of (10) pages is part of a story masterfully penciled and inked by fan-favorite artist Marshall Rogers. Depicting the lethal ladies in full battle against "Emil Vachon" and his minions, which comes to a most satisfying conclusion in a stunning victorious splash page! Includes dialogue overlays for each page. Stunning early detailed work by Rogers. Some tape on edges from production and ink bleed onto back of some pages. Otherwise, in very good condition. **$1,500 - $2,500**

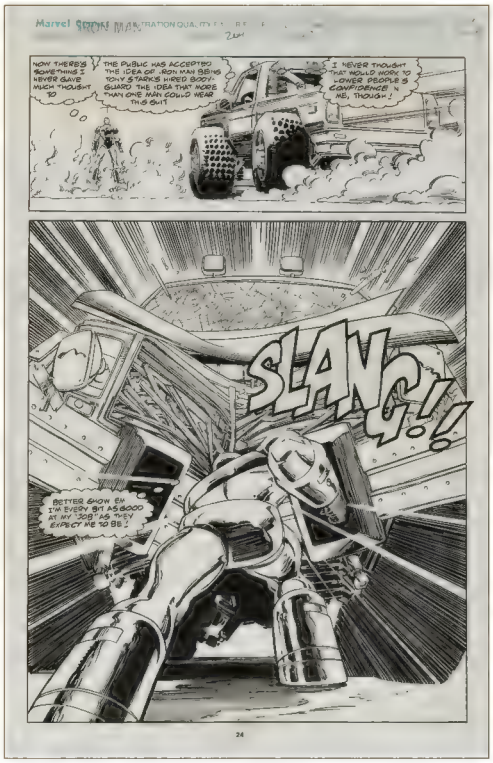
85. John Romita original finished preliminary artwork for the front and back covers of *Marvel Special Edition: Spectacular Spider-Man* #1. (Marvel, 1975) Accomplished in pencil on artist's leaf tipped onto (2) 11.5 x 17.25 in. pages of comic art stock. From one of the most respected and popular artists Marvel ever had drawing "Spider-Man" comes these two stunning finished pencil preliminary drawings showing the front and back cover art for the *Marvel Special Edition: Spectaular Spider-Man* #1 tabloid comic book treasury. One depicts Spider-Man as seen from the front in pitch battle with his villains seen from the back (the published back cover). The other shows the reverse view (the published front cover) as we see the fronts of all the villains attacking Spidey en mass... And we mean *all* of Spidey's most popular villains: "The Vulture"! "Doctor Octopus"! "Kraven the Hunter"! "The Lizard"! "Electro"! "The Sandman"! "Mysterio"! If you want a great Spider-Man art example for your collection, these pieces are as good as it gets! In very good condition. **$4,000 - $6,000**

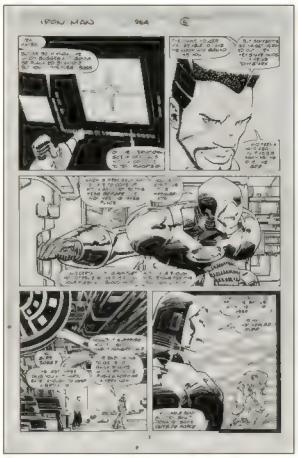




Marvel Comics ILLUSTRATION QUALITY PAPER FOR REGULAR COMIC PAGES
Book IRON MAN Issue # 264 pg # 1
WHEN MULTI-BILLIONAIRE INDUSTRIALIST TONY STARK, INVENTOR EXTRAORDINAIRE, DONS HIS SOLAR-CHARGED, STEEL-MESH ARMOR, HE BECOMES A HIGH-TECH WARRIOR—THE WORLD'S GREATEST HUMAN FIGHTING MACHINE! STAN LEE PRESENTS . . . THE INVINCIBLE IRON MAN!
WHERE IS IRON MAN?
IT HAS NOW BEEN FIVE DAYS SINCE THE FAMED GOLDEN AVENGER WAS LAST SEEN IN THE SKIES OVER SOUTHERN CALIFORNIA
FIVE DAYS SINCE HIS FURIOUS BATTLE WITH THE SO-CALLED LIVING LASER.
EVEN LONGER SINCE A NUCLEAR CATASTROPHE WAS BARELY AVERTED WHEN IRON MAN PUSHED A MALFUNCTIONING REACTOR DEEP INTO THE PACIFIC TRENCH
AND, ALTHOUGH TONY STARK'S ARMORED BODYGUARD ASSURED THE PRESS BOTH HE AND STARK INDUSTRIES WERE NOW BACK TO FULL FUNCTION...
JOHN ROMITA JR. PENCILER
BOB WIACEK INKER
JOHN BYRNE WRITER
PAUL BECTON COLORIST
SPIKE E. LETTERER
HOWARD MACKIE EDITOR
TOM DEFALCO ED. IN CHIEF
IRON MAN Vol 1 No 264 January 1991
SECOND CLASS POSTAGE PAID AT NEW YORK N Y AND AT
SEND ADDRESS CHANGES TO IRON MAN c/o MARVEL COMICS 9TH FLOOR 387 PARK AVENUE SOUTH NEW YORK N Y 10016 Printed in the U S A


Marvel IRON MAN
I MAY BE OUT OF MY MIND, GOING INTO ACTION UNDER THE PRESENT CIRCUM-STANCES...
BUT THERE'S NO WAY ON EARTH I CAN STAND BY AND WATCH INNOCENTS PERISH!
THERE'S ENOUGH FLAME RETARDANT FOAM IN MY SUIT TO TAKE CARE OF THIS BLAZE.
BUT THIS IS ONLY THE BEGINNING.
HEY, LOOK!
GEEZ! WHAT'S IT DO?
IS THAT'S NOT A NEW GUY!
IT'S REALLY HIM!
IS THAT IS REALLY HIM..
TO RON MAN'S HIS OKAY!
WHAT IF HE AIN'T AS GOOD AS THE OLD IRON MAN??


Marvel IRON MAN
NOW THERE'S SOMETHING I NEVER GAVE MUCH THOUGHT TO
THE PUBLIC HAS ACCEPTED THE IDEA OF IRON MAN BEING TONY STARK'S HIRED BODY-GUARD. THE IDEA THAT MORE THAN ONE MAN COULD WEAR THIS SUIT
I NEVER THOUGHT THAT WOULD WORK TO OTHER PEOPLE'S CONFIDENCE IN ME, THOUGH!
SLAM!!
BETTER SHOW 'EM I'M EVERY BIT AS GOOD AT MY JOB AS THEY EXPECT ME TO BE!



86. John Romita, Jr. and Bob Wiacek original artwork for *Iron Man* #264 complete 22-page story "Where Is Iron Man". (Marvel, 1991) Accomplished in pencil and ink on 11.25 x 17.25 in. comic art stock (double page splash is two boards taped together). "Iron Man" has always been a popular character in the Marvel Universe, but when he jump-started the current wave of Marvel movies, he truly became a household name. Here's a rare opportunity to own a complete 22-page story (including two splash pages and a double-page spread) to an issue of his comic series. Written by comic book legend John Byrne, this issue was part of the popular "Armor Wars II" storyline, and features an appearance by one of his oldest villains, "The Mandarin", who reveals in a stunning double-page spread that he holds the power of the classic Marvel monster "Fin Fang Foom"! In fine condition. **$8,000 - $12,000**

87. Alex Ross original double page splash artwork for *JLA: Secret Origins* featuring "Plastic Man". (DC, 2002) Accomplished in pencil, ink and gouache on 19 x 27 in. art board. Superstar Alex Ross needs no introduction. His hyper-realistic renderings of both Marvel and DC heroes changed the game and raised the bar helping comics attain acknowledgement as fine art. This breathtaking two page spread details the origin of "Plastic Man" in a purely visual way, appealingly and cleverly designed in shades of the character's red uniform. Ross' art is in high demand and even his signed lithographs command prices in the thousands of dollars. In very good condition. **$1,000 - $2,000**

WWW.PROFILESINHISTORY.COM

ALL NEW STORIES FEATURING THE BEST HORROR-ADVENTURE STARS
EERIE
PLUS-THE WEREWOLF RACES TO SAVE A WITCH FROM HER FIERY DOOM AT THE STAKE! Page 17

88. Sanjulián original cover painting for *Eerie* #53 featuring *The Mummy*. (Warren, 1966) Accomplished in oils on 12.5 x 13 in. canvas, mounted by the artist onto a larger 16.5 x 21 in. canvas painted black. A highly desirable vintage Warren cover for *Eerie* #53. Master Sanjulian depicts the classic Boris Karloff character overseeing a dramatic scene of a nude woman in peril. Very fine work and very well known and remembered from publisher Warren's peak artistic period. In very good condition. **$2,000 - $3,000**

89. Luis Royo original painting "Palabras Oscuras". (ca. 2000s) Accomplished in ink and gouache on 20 x 26 in. artist's leaf. Artwork measures 14.5 x 18.5 in. Typical for the master artist, this work of an alluring woman with surrounding bats is sensual, dark and fantastical all in one. Very finely rendered and painted with great care. Title translates roughly to "Dark Words" in English. Likely published but use unknown. Signed by the artist in white ink. In fine condition. **$1,000 - $2,000**

WWW.PROFILESINHISTORY.COM

90. Kurt Schaffenberger original unused cover artwork for *Magic Agent*. (ACG 1962) Accomplished in pencil and ink on 15 x 22 in. large comic art stock. ACG combined two popular genres for this title—secret agents during the cold war and magic. In this exciting action cover, our hero "John Force" escapes Red Chinese soldiers atop a speeding train. Beautifully drawn by Kurt Schaffenberger, who at the time was also doing a lot of work for DC on the "Superman" family of titles. A beautiful example of Schaffenberger"s sharp line work. Signed by the artist. Title stat is a replacement. Some small tape stains beneath the logo. Otherwise, in very good condition. **$3,000 - $5,000**

A-1
1
LISTEN, YOU, WHO ARE READING THIS BOOK! WHERE ARE YOU RIGHT NOW? SITTING IN A COMFORTABLE SEAT? RELAXING SOMEWHERE? WELL, LISTEN! LOOK! READ!.. COME WITH US TO KOREA! COME HEAR THE HAMMERING .50 CALIBER MACHINE GUN! COME FOLLOW THE SOLDIERS WHO ARE MOVING UP! COME JOIN . . .
A PLATOON!
DON'T BE AFRAID! YOU CAN'T GET HURT WHERE YOU ARE! COME ON! IT WON'T BE HARD TO KEEP UP WITH THE SOLDIERS! THEY AREN'T IN ANY HURRY!
GO AHEAD! RIGHT PAST THE MACHINE GUN! DON'T WORRY! IT'S FIRING OVER YOUR HEAD!... FIRING INTO ENEMY TERRITORY! COME ON! JOIN A PLATOON!

A-5
5
THERE'LL BE AN ATTACK SOON! LET'S CHECK THAT AMMO SUPPLY! WHO'S BEEN HIT?
YOU WALKING WOUNDED GET TO THE REAR! LET'S GET THE STRETCHER CASES TO A PROTECTED POSITION!
O.K., FELLAS! WE DON'T HAVE MANY LOSSES! CHEER UP! WE'LL BE ABLE TO HOLD OUR OWN!
BUT LOOK AGAIN! LOOK HARD AT THE TREE

A-2
2
A PLATOON IS LIKE A TEAM AND HERE'S THE RUN-DOWN ON THE PLAYERS! FIRST... THE PLATOON LEADER, A 2ND LIEUTENANT!
NEXT IS HIS ASSISTANT! THE MOTHER HEN OF THE FOUR SQUADS OF THE PLATOON... THE PLATOON SERGEANT!
NEXT IN LINE ARE YOUR SQUAD LEADERS! THREE RIFLE SQUADS, ONE WEAPONS SQUAD...FOUR SQUAD LEADERS!
A RIFLE SQUAD HAS A SQUAD LEADER, ASSISTANT SQUAD LEADER, AND FIVE M-1 TOTING RIFLEMEN!
A RIFLE SQUAD ALSO HAS A B.A.R. MAN AND AN ASSISTANT! B.A.R....THAT'S A BROWNING AUTOMATIC RIFLE!
FINALLY THE WEAPONS SQUAD! A SQUAD AND ASSISTANT SQUAD LEADER, TWO BAZOOKAS, AND TWO ASSISTANTS!
AND ON THE TAIL END OF THE WEAPONS SQUAD A LIGHT BROWNING MACHINE GUN, 30 CAL., TWO OPERATORS, AND TWO AMMO CARRIERS! AND THERE YOU HAVE IT...
...A PLATOON, MOVING OUT ACROSS THE FIELD...MOVING UP TO THEIR FIRST PHASE LINE! AND NOW THEY'VE REACHED IT! THE SIGNAL FLARE SAYS THEY'VE REACHED IT!

91. John Severin and Will Elder original artwork for *Frontline Combat* #6 complete 8-page story "A Platoon!" (EC, 1952) Accomplished in pencil and ink on 15 x 22 in. Bristol art board. Another great story from Harvey Kurtzman who wrote and laid out this Korean War yarn concerning the 'A' Platoon, who then gave the story to the artistic team of John Severin and Bill Elder to complete. Some of EC's best stories, an incredibly rich a voluminous library, were their war stories, which often portrayed the horrors of war rather than being propagandistic. These stories are among the best ever created in the comics medium. In very good condition. **$1,500 - $2,500**

HOLDING ACTION
JULY, 1953! PEACE TALKS AT PANMUNJOM TO BRING A KOREAN CEASE FIRE HAVE DRAGGED ON FOR A YEAR... THE FIGHTING HAS BECOME STABILIZED EXCEPT FOR AREAS WHERE THE CHINESE MAKE THRUSTING RAIDS TO GAIN TERRITORY BEFORE THE TRUCE, AND U.N. TROOPS FIND THEMSELVES DUG IN FOR AN EXCLUSIVE...
AWRIGHT! YOU AIN'T REPLACEMENTS NO MORE... YOU'RE FRONTLINE TROOPS! OUTTA THAT TRUCK... ON THE DOUBLE!
SEVERIN
QUICKLY! QUICKLY! LOOK ALIVE! WE'VE STILL GOT A WAR GOIN' ON UP HERE!
DON'T YOU UNDERSTAND ENGLISH, SOLDIERS? I SAID EVERYONE OUTTA THE TRUCK... NOW, MOVE IT!
Y YES, SERGEANT...
NO! I WON'T GO! I CAN'T LEAVE MY POSITION! LET ME GO! CAN'T! CAN'T!
NO! NO! I CAN'T LEAVE MY POSITION!
I CAN'T LEAVE NOW!
CAN'T CAN'T
THE END
KA-POW!
POW! POW! POW! POW!
STEWART!
BLAM!
KA-BOOM! BLAU! KRUMP!
BAM! BAM!
POW!
BLAM! BLAM!
BLAM
STEWART! GET DOWN!
BLAM!
WERE'NT YOU ANTICIPATING TO HIT THE BEACH AT 0600 HOURS?
STEWART, BUT YOU SOUND SCARED. DON'T PANIC ON ME!... GETTIN' DARK...
AN ATTACK?
STEWART!
WHUZZZZ!
BA-ROOOM!
THIS IS IT!
WHUMP! KA-VOOM!
KA-BLAM! BDOOM!
KA-WOMP!
WHUMP!
THEY'RE LETTING UP... GET READY!
KEEP YOUR EYES ON THE SLOPE... ANY SECOND NOW... WATCH FOR THE FLARE... WATCH FOR THE...
--FLARE!
AIEEEE! EEE-AIIII! YAI-EEEE!
BAM! BLAM! POW! BLAM! POW! POW!
STEWART! WHAT'S THE MATTER WITH YOU! KEEP FIRING! THAT'S IT! KEEP FIRING! THAT'S IT! STEWART! WHAT'S THE MATTER WITH YOU!
GET BACK!
COWARD!!
OFFICIAL? IT'S ALL OVER?
GIVE IT BACK! GIVE IT BACK!
MINE! GIVE IT BACK!

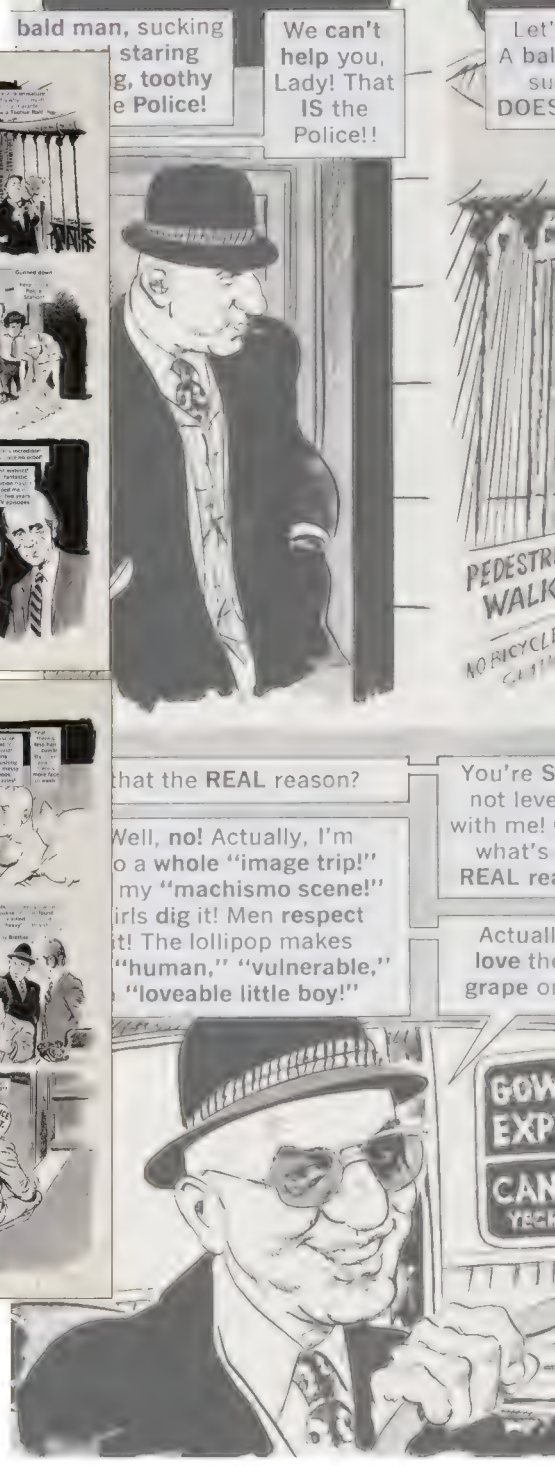
92. John Severin original artwork for *Blazing Combat* #2 complete 7-page story "Holding Action". (Warren, 1966) Accomplished in pencil, ink, wash, and zipatone on 15 x 22 in. art board. John Severin is among the elite war artists of all time. He was a top EC war artist who transitioned very well to the 60s and 70s comic companies. A painstakingly detailed and well-drawn story with much war and drama. This is a rare opportunity to acquire a complete, vintage Warren war story by a major comic artist. In very good condition **$2,000 - $3,000**

93. Jim Steranko original cover recreation artwork for *Nick Fury, Agent of S.H.I.E.L.D.* #1. (Marvel, 1990s) Accomplished in pencil and gouache on 22 x 30 in. heavyweight art board. Jim Steranko drew some incredible cover art in the late 1960s, but his original art is hard to find for sale, so it's only natural that at some point someone would ask him to do a few recreations. This beauty is one of them—the iconic cover art to *Nick Fury, Agent of S.H.I.E.L.D* #1 done in the original psychedelic art style that Jim was so well known for! "Nick", "Dum Dum" and "Val" are on the hunt for "Scorpio"...but who's hunting who? Signed on left side. Some paint over-spray on bottom border. Otherwise, in very good condition. **$10,000 - $15,000**

94. Dave Stevens and Dave Dorman original cover painting for *Rocketeer Adventure Magazine* #2. (Comico/Dark Horse, 1988) Accomplished in mixed media on 12.5 x 18 in. art board. Presented in an attractive red and black mat. Art by the late Dave Stevens is very highly sought after, and of course, the "Rocketeer" is his signature character. This large and beautiful painting is achingly detailed and represents an opportunity to acquire a major work by this legend at a very reasonable opening bid. The Rocketeer is seen here in peril, in the hands of an unknown creature, over the dark and foreboding skies of New York City with a bi-plane and lightning bolts in the background. Signed, "Stevens/Dorman '88". In very good condition. **$4,000 - $6,000**

95. Angelo Torres original caricature artwork featuring the cast of *Cheers*. (ca. 1980s) Accomplished in pencil and gouache on 20 x 29 in. large lightweight art board. Almost certainly published, though use unknown. Featuring the *MAD* artist's characteristically impeccable comic likenesses of "Sam", "Rebecca", "Diane", "Woody", "Carla", "Norm", "Fraiser" and the rest of the regulars in the most popular sitcom of its era. Signed as "A. Torres" In very good condition. **$2,000 - $3,000**

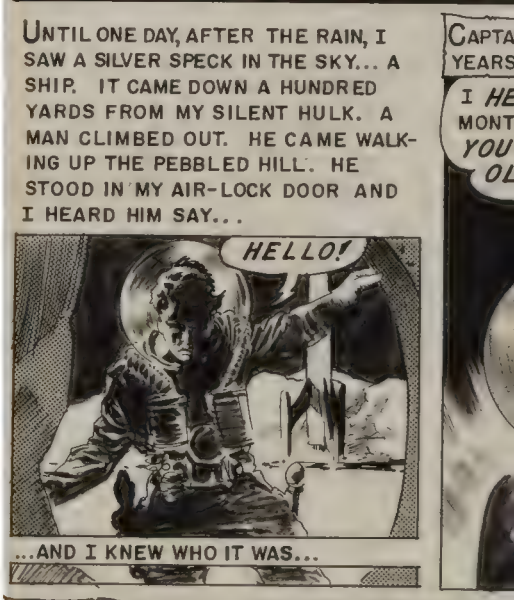
WWW.PROFILESINHISTORY.COM

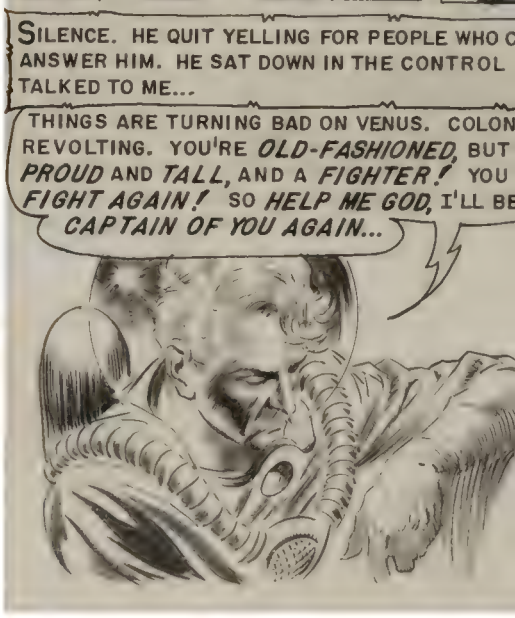


96. Angelo Torres original artwork for *MAD Magazine* #173 complete 5-page story parodying *Kojak*. (EC, 1975) Accomplished in pencil and ink on large lightweight art boards with Page 1 measuring 18.5 x 19.5 in. and the other 4-pages measuring 18.5 x 25 in. *MAD* artist Angelo Torres knocks it out of the park with this hilarious parody of the classic 1970s TV detective show *Kojak* – "Kojerk"! Telly Savalas has never looked...um, balder. It's not easy solving crimes and trying to be both fashionable and lovable, but it's even harder in a *MAD Magazine*! Bring a lollipop and enjoy! Signed in lower panel, "Torres". Dialogue in word balloons are paste-up stats. In very good condition. **$2,000 - $3,000**

97. Richard Williams original cover artwork for *MAD Super Special* #52 "Super Stars Volume One". (EC, 1985) Accomplished in pencil and gouache on 19 x 24 in. art board. Classic *MAD* artist Richard Williams paints a true *MAD* Masterpiece showing caricatures of some of the most famous *MAD* artists (also known as "the usual gang of idiots") in their history. Including Don Martin, Dave Berg, Mort Drucker, and Antonio Prohias (represented by his famous "Spy vs. Spy" characters), and a great big image of Alfred E. Neuman to boot! What more could a *MAD Magazine* fan possibly ask for? Initialed by the artist, "RW". In fine condition. **$3,000 - $5,000**

R-1
9
I, ROCKET
AT THE RATE THINGS ARE COMING AND GOING, IT'LL TAKE A FEW HUNDRED YEARS TO BREAK ME DOWN INTO RUST AND CORROSION... MAYBE LONGER. IN THE MEANTIME, I'LL HAVE MANY DAYS AND NIGHTS TO THINK IT OVER. YOU CAN'T STOP ATOMS FROM REVOLVING AND HUMMING THEIR LIFE-ORBITS INSIDE METAL. THAT'S HOW METAL LIVES ITS OWN SPECIAL LIFE. THAT'S HOW METAL THINKS. WHERE I LIE IS A BARREN, PEBBLED PLATEAU, WITH PALE, WEEDY GROWTHS AND A FEW HUNCHED TREES COMING UP OUT OF PLANETOID ROCK. THERE'S A WIND COMES OVER THE PLATEAU EVERY MORNING. THERE'S RAIN COMES IN THE TWILIGHT, AND A SILENCE COMES DOWN EVEN CLOSER IN THE NIGHT. THAT'S MY WHOLE LIFE, NOW... LYING HERE WITH MY JETS TWISTED AND MY FORE-PLATES BASHED...
AL WILLIAMSON
BUT WHILE I'M RUSTING AND WONDERING, I CAN THINK IT ALL OVER. HOW I CAME TO BE HERE, HOW I CAME TO BE BUILT...
I WAS A WAR ROCKET. MY BIRTH-PERIOD, AND THE BASE WHERE I WAS INTEGRATED... SKELETON, SKIN, AND INNARDS... WENT THROUGH THE USUAL BIRTH-PAINS. IT IS A DIM PORTION IN MY MEMORY, BUT WHEN THE FINAL HULL WAS MELTED TO ME, THE AWARENESS WAS THERE. A METAL AWARENESS. I COULD THINK, BUT TELL NOBODY THAT I THOUGHT...
FORE AND AFT THEY PLACED THEIR SPACE-ARTILLERY NOZZLES, AND WEIGHTED ME WITH SCARLET AMMUNITION. I BEGAN TO FEEL MY PURPOSE, EXPECTANTLY, PERHAPS A BIT IMPATIENTLY. MEN HUSTLED IN AND OUT OF ME WITH SMALL RUBBER-TIRED TRUCKS BEARING EXPLOSIVES. THE MUNITIONS-LIEUTENANT PRODDED THEM..
HURRY IT UP! HURRY IT UP! SKIP! WE'VE GOT A WAR TO MEET.

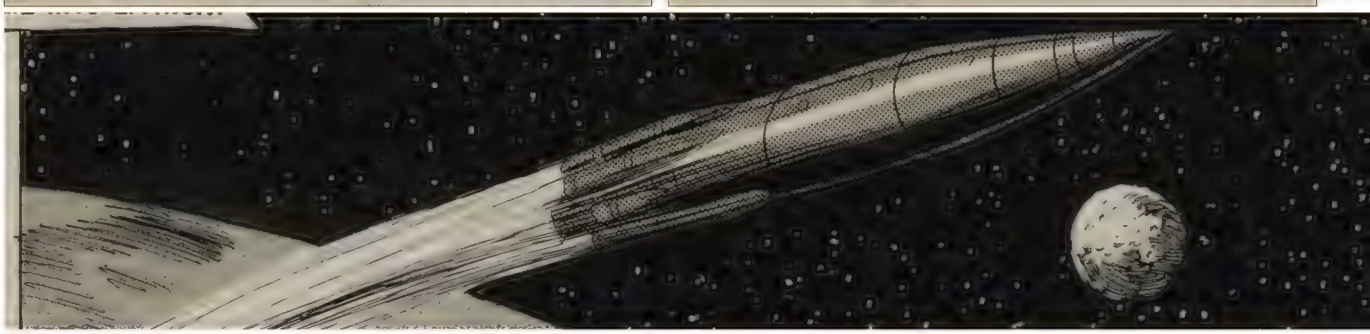

UNTIL ONE DAY, AFTER THE RAIN, I SAW A SILVER SPECK IN THE SKY... A SHIP. IT CAME DOWN A HUNDRED YARDS FROM MY SILENT HULK. A MAN CLIMBED OUT. HE CAME WALKING UP THE PEBBLED HILL. HE STOOD IN MY AIR-LOCK DOOR AND I HEARD HIM SAY...
HELLO!
...AND I KNEW WHO IT WAS...
CAPTA
YEARS
I HE
MONT
YOU
OL


SILENCE. HE QUIT YELLING FOR PEOPLE WHO C
ANSWER HIM. HE SAT DOWN IN THE CONTROL
TALKED TO ME...
THINGS ARE TURNING BAD ON VENUS. COLON
REVOLTING. YOU'RE OLD-FASHIONED, BUT
PROUD AND TALL, AND A FIGHTER! YOU
FIGHT AGAIN! SO HELP ME GOD, I'LL BE
CAPTAIN OF YOU AGAIN...

98. Al Williamson, Frank Frazetta, and Roy Krenkel original artwork for *Weird Fantasy* #20 complete 7-page story "I, Rocket". (EC, 1953) Accomplished in pencil, ink, and zipatone on 15.5 x 22 in. art board. Three of EC's finest artists team up to illustrate this classic tale adapted from a story by sci-fi legend Ray Bradbury, in which a war rocket tells its tale of foiling would-be saboteurs, saving the crew, going through a space-war with Mars, and its fate after the war. Williamson and Frazetta (signed on the first page splash, "FF") turned in a stunning job of sharp fine pencil detail and beautiful, lush inks (arguably some of Frazetta's finest for this prime period) across all of this outer space story—the large panel on the splash page is especially beautiful. In August of this year, a similar EC sci-fi story by the same artists sold at auction for $90,000, and we feel, based on artistic merit and story content (plus the addition of Frazetta's "FF" signature), this example to be superior to that one. With paste-ups and elements of stripped-in panels on multiple pages, which is common for many of the EC stories of the time, as the order panels were often reworked. Truly an exceptional example of why EC comics were considered some of the greatest ever produced. In very good condition. **$60,000 - $80,000**

11
THEY WERE PART OF ME... LAMB AND CONRAD AND THE CREW, LIKE BLOOD CORPUSCLES PULSING IN THE ARTERIES OF A WARM BODY, AND LIKE ANY BODY, THERE WERE MICROBES TOO, DESTROYING ELEMENTS. THEIR NAMES WERE LARION AND BELLOC...
NOW AS FAR AS KILLING LAMB GOES... THAT'S OUT, SO DO I? THEN WE'RE ONLY TWO AGAINST THE REST. I WANT TO COLLECT THAT MONEY WE WERE GUARANTEED... HIT THE ENGINES, EH, LARION?
A WELL-PLACED TIME-BOMB SHOULD WORK MIRACLES WITH THE MAIN JET-ENGINE. AND WHEN IT HAPPENS, WE CAN BE OUT AND AWAY IN SPACE IN PLENTY OF TIME.
SEEMS A SHAME. NICE NEW ROCKET, NEVER TESTED BEFORE. AND IT ALL GOES BOOM BEFORE IT HAS PROVEN ITSELF...
DON'T GET SENTIMENTAL, BELLOC. YOU'RE GETTING PAID FOR IT. NOW HERE'S THE PLAN. THERE'S A CERTAIN AMOUNT OF CONFUSION DURING THE SHIFT CHANGE-OVER. HALF THE CREW'S GROGGY. THE OTHER HALF'S TOO TIRED TO WORRY. NOW, DURING THE NEXT CHANGE-OVER, WE'LL...
SELF-PRESERVATION IS AN ALL-ENCOMPASSING THING. YOU FIND IT IN METAL AS YOU FIND IT IN MEN. MY BODY WAS TO BE ATTACKED. FROM OUTSIDE I FEARED NOTHING. FROM INSIDE, I WAS UNCERTAIN. I DIDN'T APPROVE OF THE IDEA...
LARION. BELLOC. GOING BELOW? I'LL BE DOWN IN THIRTY MINUTES. WE'LL CHECK THE AUXILIARIES TOGETHER.
RIGHT, SIR.
C'MON, BELLOC
LARION AND BELLOC WENT BELOW TO THEIR STATIONS. THE CHANGE-OVER PROCEEDED. THE POISON WAS IN MY HEART. . WAITING...
DID YOU CHECK THE LIFE-BOATS, BELLOC?
NUMBER THREE BOAT'S READY TO GO. LET'S GET THIS OVER WITH..
MARS CAME UP AHEAD LIKE A RUDDY DROP OF DRIED BLOOD. THE WAR I'D NEVER SEEN BUT ALWAYS HEARD ABOUT WAS OUT THERE. I WANTED TO BE PART OF IT. I WANTED TO GET THERE WITH LAMB AND HILLARY AND CONRAD AND THE OTHERS. LARION CLIMBING RUNGS, ON HIS WAY TO GET THE TIME-BOMB, BELLOC, WAITING BELOW. TIME GETTING SHORTER... SHORTER...
I THOUGHT ABOUT CAPTAIN LAMB AND THE WAY HE BARKED ORDERS, ABOUT HILLARY AND CONRAD THINKING ABOUT A WOMAN'S LIPS, ABOUT BELLOC, WAITING. AND SUDDENLY... THERE WAS A HISS, AN EXPLOSION
WHAT IN ?
GOOD LORD!
WHAT WAS THAT?
SOMEBODY SCREAMED. I KNEW WHO IT WAS AND WHERE IT WAS AND WHAT IT WAS...
3

12
WARNING BELLS CLAMORED THROUGH ME. CONRAD SCUTTLED DOWN THE RUNGS, YELLING. HE VANISHED TOWARD THE ENGINE ROOM...
IT'S DOWN THERE...
HILLARY GRABBED THE SHIP'S CONTROLS AND FROZE THERE, LISTENING AND WAITING. HE SAID ONE WORD...
ALICE...
THE CAPTAIN GOT THERE FIRST. HE TOOK ONE LOOK AND SCREAMED..
CUT THE FEED VALVE... FOR GOD'S SAKE!
CONRAD GRASPED A VALVE-WHEEL GLINTING ON THE WALL, TWISTING IT, GRUNTING. THE LOUD GUSHING NOISE STOPPED. STEAM-CLOUDS BILLOWED IN MY HEART, WRAPPING CAPTAIN LAMP AND THE OTHERS TIGHT... MAKING THEM COUGH...
CHOKE...
WHAT HAPPENED...
IT'S BELLOC...
MY VACUUM VENTILATORS BEGAN HUMMING, CLEARING THE STEAM. THEY SAW BELLOC, LYING THERE. HE SAID NOT A WORD TO ANYBODY. HE JUST BLED WHERE THE EXPLODED OIL-PIPE HAD CAUGHT HIM ON THE NOSE AND CHEEK AND PLUNGED ON BACK INTO HIS BRAIN...
HE'S. DEAD.
I...I CAN'T UNDERSTAND IT. I CHECKED THOSE OIL-LINES THIS MORNING. THEY WERE OKAY! I DON'T SEE...
FOOTSTEPS ON THE RUNGS. LARION CAME DOWN. HE LOOKED AS IF SOMEBODY'D KICKED HIM IN THE STOMACH WHEN HE SAW BELLOC LYING THERE. HIS FACE SUCKED BONE-WHITE, STARING, HIS JAW DROPPED...
YOU..YOU KILLED HIM! YOU FOUND OUT. FOUND OUT WHAT WE WERE GOING TO DO AND YOU KILLED HIM. WELL, I'LL SHOW YOU...
WHAT ?
LARION BEGAN TO LAUGH. HE DARTED ABOUT SUDDENLY AND LEAPED UP THE LADDER RUNGS...
I'LL SHOW YOU...
STOP HIM...
4



13
CONRAD RUSHED UP THE LADDER AT LARION'S HEELS. CAPTAIN LAMB WATCHED THEM GO, LISTENING TO THE FADING FEET ON THE RUNGS. GOING UP AND UP
WATCH IT
A FEW MINUTES LATER, CONRAD CAME BACK DOWN THE LADDER. HE HELD UP THE TIME-BOMB...
IT'S A GOOD THING THAT WHAT OIL-PIPE BURST, CAP. LARION TRIED TO HIDE THIS IN SLIPPY. IT'S A BOMB. HE AND BELLOC
ABOUT LARION?
HE TRIED TO ESCAPE THROUGH AN EMERGENCY LIFE-BOAT AIR-LOCK. THE FOOL WAS IN TOO MUCH OF A HURRY. HE OPENED THE OUTER DOOR TOO SOON AND WAS SUCKED OUT INTO SPACE. HE'S GONE FOR GOOD.
THE CAPTAIN LOOKED PUZZLED.
THAT'S FUNNY. HE KNEW HOW THOSE A-R LOCKS WORK. HE WOULDN'T HAVE MADE SUCH A STUPID MISTAKE. IT MUST HAVE BEEN AN ACCIDENT, OR, OR SOMETHING ELSE!
MY BODY WAS CLEANSED. THE ORGANIC POISON WAS ELIMINATED. MARS WAS VERY CLOSE NOW. RED. BRIGHT RED. IN ANOTHER SIX HOURS WE WOULD BE ENGAGED IN COMBAT.
I HAD MY TASTE OF WAR. WE DROVE DOWN, CAPTAIN LAMB AND THE MEN INSIDE ME, AND I PUT OUT MY ARMS FOR THE FIRST TIME, AND I CLOSED MY FINGERS OF POWER AROUND MARTIAN SHIPS FALLEN OF THEM.
I SCREAMED. I TALKED TO THE STARS. I DISSECTED MARTIAN ROCKETS WITH SLICK CALM STROKES OF MY RAY-ARMS. AND SPUNKY, LITTLE CAP LAMB RODE MY VITALS, SWEAR-ING AT THE TOP OF H-S VOICE
LET'S GO, YOU DIRTY SON OF A BITCH! LET'S KNOCK 'EM OUT OF THE UNIVERSE!
15

14
ONE DAY CONRAD COLLAPSED UPON THE CONTROL DECK WITH A SHARD OF SHRAPNEL WEDGED IN HIS LUNGS
AND OTHERS OF THE CREW DIED WITHIN ME, THEIR BLOOD SPILLING OUT UPON MY DECK PLATES, WARM AND THICK. SLOPPING COOK. AYRES, THE NAVY GAYOR
AND IT WAS HILLARY WHO TOOK THE NEWS BACK TO YORK PORT, TO THE GIRL THEY BOTH LOVED
WE KNOCKED HOLES IN THE VACUUM WE GOT WHAT WE WANTED OUT OF WAR, AND THEN, QUITE SUDDENLY ONE DAY, SPACE WAS SILENT. CAPTAIN LAMB SHRUGGED HIS SHOULDERS
WELL, MEN, IT'S ALL OVER. THE WAR'S OVER. THIS SHIP IS BEING CONVERTED INTO A CARGO-FREIGHTER
THE CREW MUTTERED, SHIFTING THEIR FEET. IT'S BEEN GOOD I WON'T DENY IT. I HAD A FINE CREW AND A SWEET SHIP. WE WORRIED HARD. WE DID WHAT WE HAD TO DO AND NOW IT'S ALL OVER. WE HAVE PEACE
PEACE. IT MEANS GETTING DRUNK AGAIN... LIVING ON EARTH AGAIN. IT MEANS FORGETTING HOW PRICE FALL FEELS ON YOUR GUTS. IT MEANS LOSING MY FRIENDS AND IT MEANS LEAVING THIS ROCKET...
WE LANDED IN YORK PORT WITHOUT FANFARE. THE CREW PACKED THEIR DUFFLE BAGS AND LEFT. CAPTAIN LAMB LINGERED AWHILE, WALKING THROUGH ME, SWEARING UNDER HIS BREATH
AND AFTER A WHILE, HE LEFT TOO
I WASN'T A WAR-ROCKET ANYMORE. THEY CRAMMED ME WITH CARGO AND SHIPPED ME BACK AND FORTH TO VENUS FOR THE NEXT FIVE YEARS. I HAD A NEW CAPTAIN AND A STRANGE CREW AND A STRANGE PEACEFUL ROUTINE COMING AND GOING ACROSS THE STARS

15
NOTHING IMPORTANT HAPPENED UNTIL JULY 17TH, 2043 THAT WAS THE DAY I CRACKED UP ON THIS WILD, PERISH-ED, LITTLE PLANET-OID WHERE THE WIND WHINED AND THE RAIN POURED AND THE SILENCE WAS SO VERY SILENT
A ROCKET THINKS IN ITSELF, BUT IT LIVES THROUGH ITS CREW AND ITS CAPTAIN. I IS BEEN LIV NG ON BORROWED TIME SINCE CAPTA N LAMB WE-T AWAY AND NEVER CAME BACK. I LAY THERE, IN WAKING REST IF ALL... HELPLESS-LIKE A GIGANTIC METAL CHILD, AN IDIOT WHO NEEDS CONTROL WHO NEEDS PULS-NG HUMAN, L-FE-BLOOD.
UNTIL ONE DAY, AFTER THE RAIN, I SAW A SILVER SPECK IN THE SKY. A SHIP. IT CAME DOWN A HUNDRED YARDS FROM MY SILENT HULK. A MAN CLAMBERED OUT. HE CAME WALKING UP THE PEBBLED HILL. HE STOOD IN MY AIR-LOCK DOOR AND I HEARD HIM SAY...
HELLO!
AND I KNEW WHO IT WAS
CAPTAIN LAMB. AFTER ALL THESE YEARS...
I HEARD YOU WERE LOST FOUR MONTHS AGO. I THOUGHT I'D HUNT YOU UP MYSELF, JUST FOR OLD TIMES' SAKE...
HE CLIMBED THE RUNGS TO MY CONTROL ROOM AND STOOD THERE, SMOKING, AND REMEMBERING ALL THE OLD TIMES WE HAD TOGETHER
HILLARY? CONRAD? AYRES? SLOPY? WHERE IN BLAZES IS EVERYBODY? WHERE IN 2012-AMEN... SHOOT
SILENCE. HE DON'T YELLING FOR PEOPLE WHO COULDN'T ANSWER HIM. HE SAT DOWN IN THE CONTROL CHAIR. TALKED TO ME
THE BOYS ARE TURNING BAD ON YOUR COLONIALS REVOLTING. YOU'RE OLD FASHIONED, BUT YOU'RE PROUD AND TALL AND A FIGHTER. YOU CAN FIGHT AGAIN? SO HELP ME GOD, I'LL BE CAPTAIN OF YOU AGAIN.
AND SO IVE BEEN LYING HERE, WAITING FOR THE REPA R CREW TO COME, WAITING WITH A ST RING OF MY OLD ANTICIPATION. I VE BEEN DEAD A WHILE, AND CAP. LAMB WAS SHOWED UP TO SLAP ME BACK TO LIFE. THEY'LL BO OVER ME FROM BEAM TO SU-AM... AND SOMEDAY SOON, CAP LAMB WILL STOMP IN TO MY AIR LOCK AND SHOUT
SNAP IT! CLEAR THE AFROW! SEAL THE LOCKS! CLAMP PORTS. WE'RE PUSHING THE BLAZES OUT OF HERE!
AND I'LL BE LIVING AND BREATHING AND MOVING AGAIN... OFF TO WAR AGAIN! OFF TO WAR.
THE END

99. Barry Windsor-Smith original monumental painting "Artemis & Apollo". (1975-1990) Accomplished in mixed media on 59 x 28 in. art board visible through mat. Certainly amongst the very finest masterworks of BWS, and accordingly, one of the finest romantic works created during the 20th century. The allegorical and highly symbolic work depicts mythical "Artemis and Apollo" at the center, the scene filled with phantasmagorical elements. A work of a lifetime that took the artist considerable psychic energy and labor to create and complete, spanning multiple versions throughout many years culminating in this work of beauty and impact. Colorful, elaborate, painstakingly detailed, and completely unforgettable. The huge 59 in. wide work of art is arresting and stunning in its presentation. Signed by the artist at lower left in red, "BWS 1990". In fine condition. **$40,000 - $60,000**

Artemis & Apollo

100. Barry Windsor-Smith original cover artwork for the Cygnus portfolio. (Cygnus, 1983) Accomplished in pencil on 10 x 12 in. artist's leaf visible through mat. *The Drawings of Barry Windsor-Smith* is a deluxe box set of eight romantic drawings released by Cygnus in 1983. A portion of this drawing was used as the cover to the box set and is seen here in its entirety. Extremely detailed and beautifully rendered, this elegant work of art showcases BWS' mastery of graphite, possibly his best medium. The work is also known as "Nimue the Enchantress". Signed at lower left, "BWS". Exhibiting minor soiling. In very fine condition. **$2,000 - $3,000**

101. Barry Windsor-Smith original preliminary artwork for "Icarus". (1979) Accomplished in pencil on 26 x 30 in. Bainbridge art board. Powerful and sublime finished preliminary drawing to BWS' masterpiece "Icarus". This is a detailed and lyrically drawn early version of the masterwork featuring the mythological figure Icarus, who flew too close to the sun and came crashing down to the earth. Even as a preliminary, this is a fine art masterpiece filled with energy. In very good condition. **$4,000 - $6,000**

WWW.PROFILESINHISTORY.COM

CH. 47
2
YOUR DISSENT IS NOTED, DOCTOR, BUT LET'S NOT BE TESTY. HMM?
WHATEVER.
STAFF, THOSE BRACES CAN ONLY KEEP THE INCISIONS OPEN FOR SO LONG, YOU KNOW.
YES, DOCTOR, THE FLESH IS ACTUALLY FORMING AROUND THE CLAMPS, HERE.
THEN WORK FASTER, MAN.
YES, SIR.
COMPUTER INDICATES LEAKAGE OF SEMEN AND MARROW INTO THE INTRACELLULAR FLUIDS.
YOU HEARD THE COMPUTER, BOYS, WE'RE LOSING GOOP HERE. KEEP THOSE HOLES PLUGGED.
GIVE ME A RIGHT STEM...
...SHORT FIBER.
SHORT FIBER, RIGHT STEM IS ON NINTH.
UGHHH
GOOD GOD! HE'S COMING AROUND!
DON'T GET JUMPY, PROFESSOR...
...WE HAVE TO KEEP HIM FLOATING SO WE CAN TRACE THE RELAY FLUX IN HIS NERVOUS SYSTEM.
DO YOU MEAN...HE'S CONSCIOUS?
UHH
YEAH--PARTLY.
ADD TWO PHENO-B, STAFF.
YES, DOCTOR.
2

102. Barry Windsor-Smith original artwork for *Weapon X* #78 Page 2. (Marvel, 1988) Accomplished in pencil, blue colored pencil, and ink on 11 x 17 in. art board. Windsor-Smith's comic work is always attention getting—his "Wolverine" pages from *Weapon X* are red hot right now and rare in the market place. This splashy two-panel page is confident and bold, featuring "Logan" on the operating table undergoing medical attention. We see a full body panel and a close up facial panel as well. Signed by the artist, lower left. In very good condition. **$3,000 - $5,000**

SIR! HOW COULD THIS HAVE HAPPENED?
LOGAN WAS HARNESSED UP --HOW COULD HE--
IT'S NOT OVER, SIR-- THE TRANQUILIZERS-- NON-EFFECTIVE.
THIS IS CRAZY!
CAN'T YOU--
--DO SOMETHING?
MY SYSTEM IS DOWN! DOWN!
I'VE NO CONTROL OVER LOGAN!
THEN WHO DOES?
YES! WHO DOES INDEED?
:SKAK: THIS IS AN EMERGENCY!
I'M LOSING MEN IN ZONE TWO! :SKK:
:SKKK:
I NEED AN ADVISORY ON THIS-- :SKAK:

103. Barry Windsor-Smith original artwork for *Weapon X* #80 Page 2. (Marvel, 1988) Accomplished in pencil and ink with slightly visible blue pencil on 11 x 17 in. art board. A spectacular and explosive semi-splash page of "Logan" tearing up and lashing out against his forced captivity. A very desirable and strong example of Barry's first rate "Wolverine" work. In very good condition. **$3,000 - $5,000**

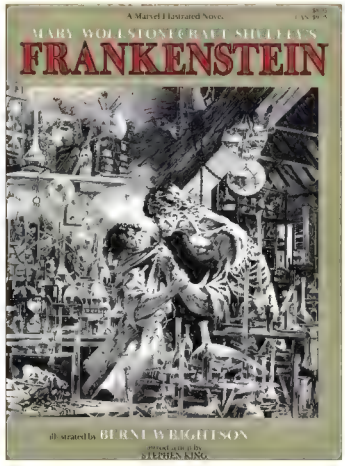
CONAN 10
18
NIGHTFALL: AND NO SOLDIERS RING THE PROUD TEMPLE OF ANU-- FOR, WHO WOULD SUSPECT THAT THIEVES WOULD DO AUGHT BUT TREMBLE IN THE MAZE THIS NIGHT?
WHO WOULD THINK TO LOOK FOR A WOLFLIKE SHADOW BENEATH SO STAR-SPLASHED A SKY?
YOU! WHAT ARE YOU DOING HERE?
DON'T YOU KNOW THIS TEMPLE IS NO LONGER SAFE FOR YOU?
YES-- I KNOW THAT.
AND-- I KNOW WHY IT IS NOT.
I--KNOW NOT WHAT YOU MEAN.
DON'T YOU, DOG? THEN WHY DID YOU WAX SO FRIENDLY THIS DAY-- WITH ONE WHO LAST NIGHT VIOLATED THE RULE OF SANCTUARY?
I HAVE-- NO TIME FOR THIS.
IF YOU WILL PARDON ME, MY SON, I MUST---
HOLD, YOU LOWEST OF MISBORN CURS!
IT WAS NOT THE GUARD ALONE THAT CAUSED MY COMRADE'S DEATH.
IT WAS YOUR DOING!
YOURS!
15

104. Barry Windsor-Smith and Sal Buscema original artwork for *Conan the Barbarian* #10 Page 18. (Marvel, 1971) Accomplished in pencil, blue colored pencil, and ink on 10.5 x 16 in. comic art stock. From the classic Roy Thomas "Conan" story "Beware the Wrath of Anu". On this pivotal page, Conan discovers he's been double-crossed by a man he thought was his ally, but instead turns out to be an informant to the evil "Red Priest"! Sharply inked by Sal Buscema, this is a great example of why early Barry Windsor-Smith Conan pages have always been in very high demand! Production notes regarding dialogue in the margins. Small tape stains from production. Otherwise art is in very good condition. **$3,000 - $5,000**

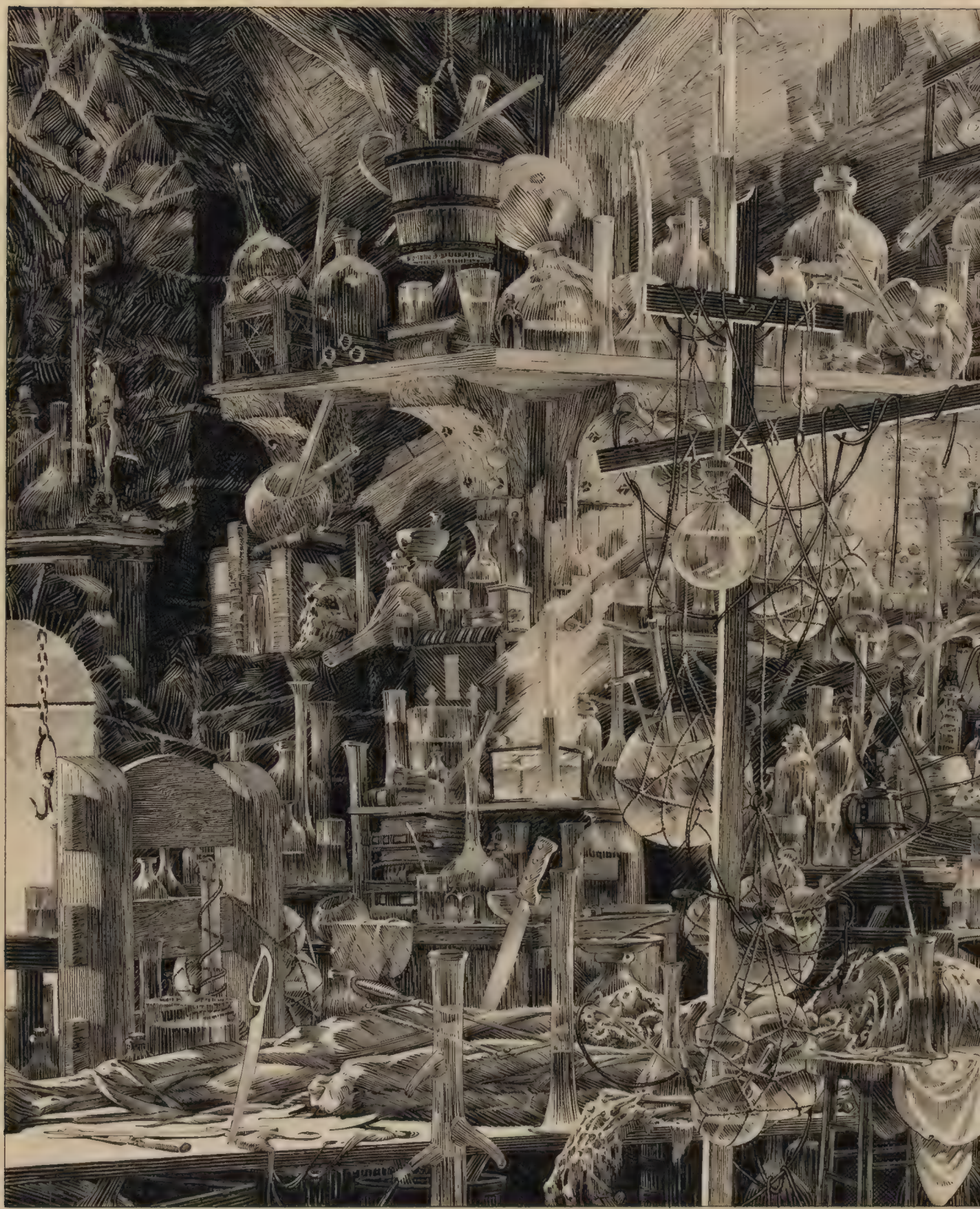
105. Barry Windsor-Smith original artwork "Devil Wings over Shadizar". (1987) Accomplished in pencil and ink on 12 x 14.75 in. trimmed vellum tipped to backing leaf. A very finely rendered study by master Barry Windsor-Smith, depicting "Conan", sword drawn, holding the semi-nude body of "Jenna". A concept study for an unused Conan Saga cover. Slight blue pencil visible underneath the ink. Signed in lower left of artwork, "BWS 1987". In fine condition. **$2,000 - $3,000**

106. Barry Windsor-Smith original preliminary artwork for *Conan Saga* #7. (Marvel, 1988) Accomplished in pencil and ink on 11.5 x 18 in. vellum tipped to backing paper. A beautiful and finished preliminary illustration to the cover of *Conan Saga* #7, depicting a noble "Conan" with winged headdress and sword in hand. A fantastic rendering that displays the ink cleanly and sharply. A wonderfully large rendering that will frame up very nicely. Signed at lower right, "BWS 1988". In fine condition. **$2,000 - $3,000**

BERNIE WRIGHTSON'S MAGNUM OPUS THE ORIGINAL WRAP-AROUND COVER ART TO FRANKENSTEIN BY MARY WOLLSTONECRAFT SHELLEY THE FINEST FANTASY INK DRAWING OF THE 20TH CENTURY



107. Bernie Wrightson original wrap-around cover artwork for *Frankenstein* by Mary Wollstonecraft Shelley. (Marvel, 1983) Accomplished in pencil and ink on large 20 x 30 in. heavyweight art board. Bernie Wrightson, has been called, "the greatest horror artist of our time", "the genius who's work has a soul", and "the star who's work other artists chart their courses by". His work exerts a profound influence on many of the world's most acclaimed writers, artists, and filmmakers of today. It can also easily be said that the 1983 Marvel publication of Mary Wollstonecraft Shelley's Frankenstein is arguably the finest illustrated book of the second half of the 20th century. Originally written in 1818, the novel was later painstakingly illustrated over the course of nearly a decade by pen and ink master Bernie Wrightson. We are proud to offer here, what we consider the finest fantasy ink drawing of the 20th century, if not of all time. "...I shall be with you on your wedding night." And with those words, the most chilling line in the novel, came the inspiration for master artist Bernie Wrightson to make that moment in the story the cover image, and the single work he felt would define the artistic level the book would be judged by—a book that was a pure labor of love for him, as this was not an assignment he was being paid to do. For Bernie, this was a matter of personal pride and determination to exceed any work of his past that he had been proud of and set a goal to challenge his own artistic abilities and senses on levels he had never before achieved. This would be his Sistine Chapel. Looking at the piece in person can itself be an adventure in keeping one busy—there is just so much to look at, admire and study from edge to edge of the image. Wrightson wanted the look of the art to have an "antique" feel to it, reminiscent of an old woodcut or steel engraving. The ultra-fine linework detail is, to put it mildly, mind-blowing, with so much of the amazingly delicate work having been achieved through the steady-hand execution of line-by-line via art pen. Looking closely at the face of the monster you can actually feel the mix of his rage and anguish fueled by crazed frustration towards his creator, the cause of his inner pain. Then, looking at his creator's face, you can almost read "Dr. Frankenstein's" feelings: the instinctive defiance against his creation-gone-wrong while wrestling with the hard reality that he is no longer in control of him, trying, to no avail, to free himself from the brute strength of the creature's massively powerful arms! On the lab table, there lies the tragic female creature Victor refused to bring to life, the intended mate for the creature now simply a destroyed husk of what could've been. Looking around the lab itself makes you wonder in awe how Wrightson was even able to conceptualize, much less (over-)achieve the multilayer dimensionality of the many bottles, vials, beakers, test tubes, books, ropes, chains, etc. strewn about over every direction you look from the floor up to (and even inter-woven into) the rafters. After staring at it for some time, you'll start to notice more: the fine detailed grain patterns of the wood on the chair and the shelving, peeling plaster on the ceiling, the subtle varying levels of transparency as you see items through the other side of some of the liquid-filled glass, texture patterns on some of the ropes, the shadow angles coming off the light beaming from the fireplace, the vintage medical reference muscle chart on the back wall, a skull on a shelf, the rafters of the ceiling, a missing slat in the window shutter—so very many miniscule details that make even the backgrounds tell their own story! It's a complex study of what is essentially the heart of the novel—the lab is where Victor defies the laws of God and nature and this is the climactic moment of consequences for those actions shown in a riot of detail. The way Wrightson was able to master his control over light and shadows and depth (known as "value" in art terms), your eyes are still driven to first focus on the intensity of conflict between Victor and the creature—exactly where Wrightson wants your eye to go—even in the intriguing visual cacophony of the surroundings they're immersed in. It's so well done, it may take you a few moments before you even notice that there's a female corpse lying on the table front and center! Now that is artistic value control. It raises the question: what other artist alive today could achieve such an intricate and complex work on this astonishing level? One could even make the argument that while many great artists pencil their work and have another artist, an inker, finish the details over in ink (two very different skill sets), only Wrightson could also be his own best inker to do the fine details of his work at this extreme level of precision. As many collectors know, of all of Wrightson's work, the Frankenstein plates are among the rarest and the hardest to obtain since the collectors that own them seldom let them go. This is your opportunity to own not just "a great example" but "THE ONE"—a true crown jewel in the art world. In a world of Frank Frazetta paintings casually selling for upwards of $5 million dollars, we feel that this specific artwork, Wrightson's undisputed masterpiece, should be easily at minimum, on a parallel level of appreciation in fantasy art achievement. Large and impressive, incredibly detailed, and certainly iconic. Quite literally, the very best of the very best. Signed by Wrightson at bottom left corner. Handwriting on the back says: "Frankenstein covers #1+4 (wraparound) also repeats as interior spread, pages 146+147". Light tanning to the board and edges. Otherwise, in very good condition. **$750,000 - $1,000,000**



Lot 107

N-1
9
WHILE ONE WAR RAGED IN THE EAST... ANOTHER WAS FOUGHT IN THE WEST ALONG THE MISSISSIPPI RIVER... THE JUGULAR VEIN OF THE CONFEDERACY! AND HERE'S WHAT LINCOLN DID! HE SENT A FLEET OF GUNBOATS DOWN THE GULF... HE SENT THEM TO PLUG THE BOTTOM OF THE MISSISSIPPI... HE SENT THEM UNDER FARRAGUT... AND HE SENT THEM TO CAPTURE...
NEW ORLEANS!
WOOD
NEW ORLEANS! THEY'RE BURNING BALES ON THE LEVEE... DUMPING THEM INTO THE RIVER!
A YANKEE FLEET IS IN THE GULF GETTING READY TO MOVE UPSTREAM!
YANKEE GUNBOATS - IN THE DELTA, MOVING TO TAKE CONFEDERATE COTTON!
SO THEY'RE BURNING THE BALES ON THE LEVEE... AND FLOATING THEM OUT TO THE SEA!

N-2
10
NIGHT! A FLAMING COTTON BALE FLOATS DOWN FROM NEW ORLEANS... PAST THE REBEL CHALMETTE BATTERIES.
...DOWN THE MISSISSIPPI, PAST THE SMALL CONFEDERATE GUNBOATS WAITING BY THE DARKENED SHORE...
...PAST THE HUGE FROWNING CANNONS OF CONFEDERATE FORT SAINT PHILIP ON THE RIGHT BANK.
...PAST THE WAITING MOUTHS OF THE BLACK GUNS OF CONFEDERATE FORT JACKSON, ON THE LEFT BANK...
...PAST THE SKULKING FIGURES OF CONFEDERATE SNIPERS MOVING THROUGH THE CYPRESS ON FRAIL FLAT BOATS
...PAST A MOTIONLESS MOSS-HUNG NO MAN'S LAND... TOWARDS THE BRILLIANT FLASHES OF A BESIEGING UNION FLEET
A BALE OF COTTON FLOATS DOWN THE MISSISSIPPI... PAST THE EXPLODING SNOUTS OF UNION MORTAR BOATS... OMINOUS BLACK HULLS OF UNION GUNBOATS...
... DRIFTS DOWN, DOWN TO THE SEA WHILE THE UNION FLEET PULLS ANCHOR AND MISSES STEAM FOR THE 79 MILE TRIP UP THE RIVER... UP TO NEW ORLEANS!

108. Wally Wood original artwork for *Two Fisted Tales* #35 complete 7-page story "New Orleans". (EC, 1953) Accomplished in pencil and ink on 15 x 22 in. twice up board. Some markings on borders. Signed by the artist in the first panel. A stunning seven page story done at the peak of Wood's considerable talents in 1953 when he worked for the legendary EC Comics. A great story concerning the Civil War and life on the Mississippi. A rare chance to get a complete Wally Wood EC story. In very good condition. **$5,000 - $7,000**

109. Bernie Wrightson original cover painting for *A Look Back*. (1978) Accomplished in oil on 24 x 48 in. stretched canvas. Offered here is the magnificent cover to the Wrightson retrospective monograph *A Look Back*. This large and impressive work is an important cornerstone to Wrightson's renowned oeuvre. It depicts an "Uncle Creepy"-like character walking through the forest at night (a bad idea in Wrightson's darkly imaginative world) as various horrible, otherworldly creatures lurk in the shadows below a blood red sunset. Bernie did far too few oil paintings. This notable work is arguably his best, and certainly among his most well known. Meticulous with finely rendered details throughout. The mesmerizing effect is enhanced by the colossal size of the work. Truly a modern masterpiece. Signed centrally in lower artwork, "Wrightson '78". In fine condition. **$20,000 - $30,000**

WWW.PROFILESINHISTORY.COM

110. Bernie Wrightson original painting "The Pit & the Pendulum" for *The Edgar Allan Poe Portfolio*. (1976) Accomplished in oils, watercolor, and mixed media on 15 x 22 in. art board. As editor Christopher Zavisa explains in the Wrightson monograph *A Look Back*, this is the first of two versions of the famous work. The colors in this version were too difficult to reproduce at the time, so Wrightson created an alternate version with green as the prominent hue. A bold and colorful work with demonic figures lurking in the sky. Fellow artist Jeffrey Jones posed as the poor victim! Signed at lower right, "Wrightson". In fine condition. **$5,000 - $7,000**

111. Bernie Wrightson original knight and dragon artwork. (ca. 1970s–80s) Accomplished in pencil on approx. 36 x 29 in. artist's leaf. Wrightson created this huge and impressive piece using unparalleled pencil shading. The fantastic scene is a classic Wrightson creation—a huge, dinosaur-like reptile, certainly not of this earth, descending a mountain to attack a noble knight on horseback. A work of genius in its execution, extremely detailed throughout. Signed "Wrightson" in pencil at lower left. In fine condition. **$4,000 - $6,000**

WWW.PROFILESINHISTORY.COM

AIN'T SHE SWEET
Pg. 12
GEORGE PORTHLISS WAS SEVENTY-THREE. HE LIVED IN MRS. CRANEBACKER'S BOARDING HOUSE WITH A NUMBER OF OTHER ELDERLY FOLK... GEORGE PORTHLISS HAD JUST MURDERED HIS WIFE...
SURE IS NICE TA FEEL THE BREEZE AN' SMELL THE GRASS... ALMOST FORGOT HOW PURTY THE SUNSHINE WAS...
THE CREAKING OF THE PORCH FLOOR ANNOUNCED THE ARRIVAL OF DR. LEVITT, AGNES' LONG-TIME PHYSICIAN...
MORNING, MR. PORTHLISS...
MRS. PORTHLISS AT HOME?
MORNIN'...
DR. LEVITT LEANED AGAINST THE PORCH RAIL, EYEING GEORGE... HE WELCOMED THIS SMALL, SHADY RESPITE FROM THE MILD, MID-SUMMER HEAT... GEORGE SHIFTED UNEASILY. HE NEVER DID LIKE THE DOCTOR, ALWAYS SNOOPING ABOUT... ALWAYS ASKING AFTER AGNES...
MRS. PORTHLISS MISSED HER LAST APPOINTMENT... THOUGHT I'D STOP BY AND SEE IF ALL WAS WELL...
THE MID-MORNING SUNLIGHT BAKED THE HOUSE... TO GEORGE IT FELT TO BE BURNING HIS BRAIN, EVEN THROUGH THE SHADE OF THE PORCH...
WAL, SHE AIN'T HERE... NO, SHE'S OFF VISITIN' FOR A COUPLA WEEKS... HER SISTER... IN SYRACUSE... WON'T BE BACK FOR A COUPLA WEEKS...
THE NIGHT WAS REFRESHINGLY COOL AFTER THE LONG HOT DAY. GEORGE READIED HIMSELF FOR BED AS THE CRICKETS DRONED THEIR RASPING SONG...
WON'T HAVE TO WORRY 'BOUT BEIN' STABBED BY NO BAG 'O BONES NO MORE...
YOU'RE ASLEEP NOW, GEORGE... I CAN FEEL YOUR THOUGHTS WHEN YOU'RE SLEEPING... I KNOW WHAT YOU'RE PLANNING, GEORGE! DON'T DO IT! OH GOD, GEORGE!!

112. Bernie Wrightson original artwork for Page 12 of "Ain't She Sweet" from *Badtime Stories*. (1972) Accomplished in pencil and ink on 14 x 21.25 in. comic art stock. The undisputed master of horror Bernie Wrightson does what he does best in this beautifully disturbing page from his 1972 graphic anthology collection *Badtime Stories*. The piece depicts the scheming old man who is trying to disguise the fact that he just murdered his wife from her visiting doctor, then reveling finally able to sleep alone undisturbed by her—the cad! This page is another great example of both the fine linework details Bernie was so proud of in his art and his incredible talent for visual storytelling. It's even autographed by Bernie on the bottom of the page! In very good condition. **$4,000 - $6,000**

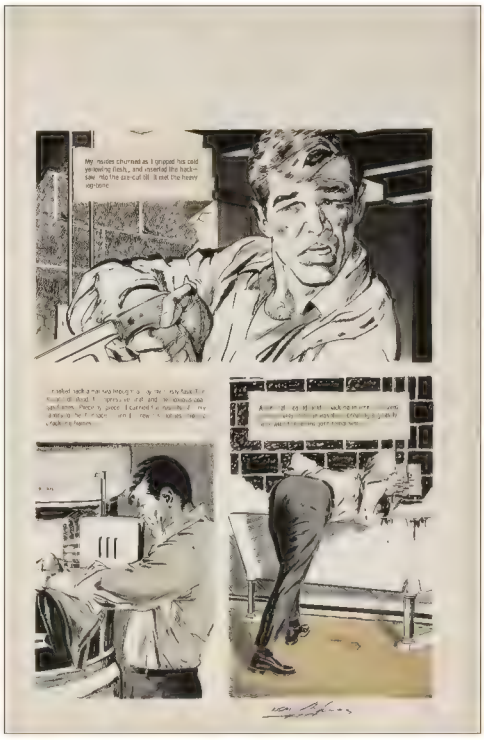
113. Bernie Wrightson (30) pages of original preliminary artwork for the unrealized comic *Swamp Thing: Deja Vu* #1. (DC, 1980s) Consisting of (30) pages accomplished in pencil on 11 x 17 in. comic art stock. Back in the 1970s, writer Len Wein and master horror artist Bernie Wrightson created the DC hero "Swamp Thing" and the character has grown a huge following over the years in his many incarnations. Then, in the 1980s, DC planned a three issue graphic novel called *Swamp Thing: Deja Vu* that would reunite "dream team" of Wein and Wrightson, but sadly, Bernie got cold feet through the process and the project was shelved. Here are 29 of the story pages and one of the prelim pages to what could've been a really great project as we witness Swamp Thing using his powers to travel back in time, doing everything from fighting a dinosaur to repairing the cherry tree chopped down by George Washington (!), as well as traveling back to the time of his own origin! Really beautiful pencil work by Wrightson on every page. Definitely a rare opportunity to enjoy an "unpublished classic". In fine condition. **$2,000 - $3,000**

114. Bernie Wrightson (54) original concept drawings for *Dagon*, working title: "Shadow Over Innsmouth". (1986) Consisting of (54) pages accomplished in pencil on 14 x 17 in. artist's leaf. Master horror artist Bernie Wrightson was tapped by Full Moon Entertainment to come up with concept art for a film adaptation of the 1931 H.P. Lovecraft novella *Shadow Over Innsmouth*. Intended for production in 1991, the project evolved over the next decade into the movie *Dagon* (2001). The story forms part of the Cthulhu Mythos, using its motif of a malign undersea civilization, and references several other shared elements of the Mythos. The art itself is absolutely stunning. Some pages boast multiple subjects, while others feature large finished illustrations of the many characters and creatures in this world. To see Wrightson's lush and detailed raw, pre-ink pencil work is absolutely incredible in person! An archive of horror that truly showcases the artist's talents. In fine condition. **$2,000 - $3,000**

115. Mike Zeck original inside front cover artwork for *Deadly Hands of Kung Fu Magazine* #24. (Marvel, 1976) Accomplished in pencil and ink on 16 x 20 in. large comic art stock. Back in the 1970s, Bruce Lee had gotten the kung fu fad into full swing, and Marvel wanted a piece of the action with their own kung fu hero. Enter "Shang Chi: Master of Kung Fu", appearing in his own comic as well as *Deadly Hands of Kung Fu* magazine. Shang Chi is now in production as one of the next wave of hot Marvel movies, so this beautiful (extra large) art inside cover pin-up by fan-favorite comic artist Mike Zeck could not have come up for sale at a better time to get a great example! Small amount of correction fluid. Otherwise, in very good condition. **$4,000 - $6,000**

MICHAEL ZECK
22
WELL, THE BLOODY CITY'S STILL HERE, ALL IN ONE PIECE AND--
SIR DENIS! BLACK JACK! IT'S SHANG-- I CAN'T FIND HIM--HE'S NOWHERE!
"I AM HERE, FACING HIM, AGAIN, AT LAST, AND YET I AM NOT HERE. TIME FREEZES AND A THOUSAND THOUGHTS SHOOT THROUGH MY MIND, ALL MEMORIES OF THE PAST DAYS AND WEEKS... ALL REMINDERS OF THE RECENT GIFTS GRANTED BY FU MANCHU...
"THE ATTACK BY LEOPARD CULT KILLERS...
"TARR'S ENCOUNTER WITH MI-6 ASSASSINS...
"THE RIVER FILLED WITH SLINKING DRAGONS...
"THE HORDES OF SI-FAN, ALL WARRIORS OF THE GOLDEN DAWN...
"THE TREACHERY OF A FRIEND, AND MY BRUTALITY OF THAT FRIEND...
22

116. Mike Zeck and Gene Day original artwork for *Master of Kung Fu* #89 Page 22. (Marvel, 1980) Accomplished in pencil and ink on 10.5 x 15.75 in. comic art stock. *Shang Chi: Master of Kung Fu* is set to become the next Marvel hot cinematic property, and here's your chance to get a beautiful page from a well-remembered storyline drawn by fan-favorite artist team Mike Zeck and Gene Day. "Shang" reflects on all the brutal events that led him and his allies up to this climatic moment of facing-off in final battle against his father "Fu Manchu"! In fine condition. **$2,000 - $3,000**



117. Neal Adams original artwork for an unknown Warren publication. (Warren, ca. 1960s) Accomplished in pencil, ink, and zipatone on 15 x 23 in. art board. A dynamic and finely illustrated page of horror by one of the masters of the medium. Concerning a man who is in the process of dismembering a body, reminiscent of a well-known EC story. Adams changed comics when he burst on the scene and displayed his ultra realistic and powerful layouts and drawing style. A desirable page from both Warren and Neal Adams! Assumed published but use unknown. Signed by the artist lower right in ink. In very good condition. **$300 - $500**

119. C. C. Beck original cover recreation artwork for *Fairy Tale Parade*. (1976) Accomplished in mixed media on 15 x 20 in. art board. C. C. Beck created this detailed and very fine homage to the famous 1942 cover by Walt Kelly for a collector in the 70s. The piece is so finely crafted that it's a fine illustration in its own right. Signed and dated by the artist at lower right. In very good condition. **$200 - $300**

118. C. C. Beck original cover recreation artwork for *The Spirit* #22. (1976) Accomplished in mixed media on 15 x 20 in. art board. A recreation of the famous 1950 Will Eisner *Spirit* cover depicting the iconic femme fatale "Skinny Bones". C. C. Beck, creator of "Captain Marvel", painted this beautiful and detailed homage to the pioneering comic artist's famous cover. Painstakingly done with great attention to detail. Signed by the artist at lower right. In very good condition. **$500 - $700**

120. Jerry Bingham original unpublished portfolio plate artwork. (1984) Accomplished in pencil and wash on 15 x 20 in. heavyweight art board. Unpublished work intended as a portfolio plate by Jerry Bingham showing a sultry girl admiring herself in the mirror. Minor wear to board. Otherwise, in very good condition. **$200 - $300**

121. Pat Boyette original artwork for *Ghostly Tales* #80 complete 8-page story "The Real Gone Ghost". (Charlton, 1970) Accomplished in pencil and ink on 11.5 x 17 in. art board. This is an attractive and nicely drawn complete story from the underrated Charlton line. Well paced with a fantastic pay off. A great opportunity to pick up acomplete vintage horror story. In very good condition. **$400 - $600**

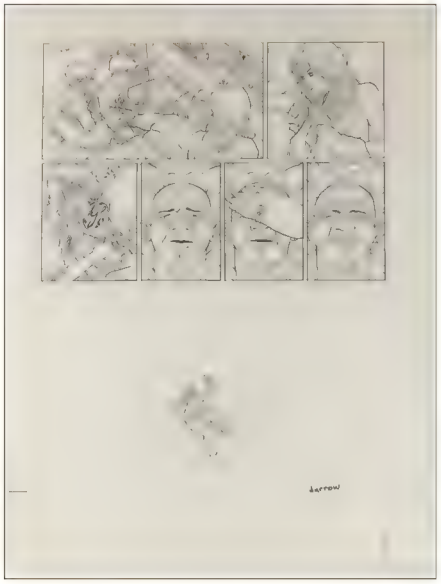
122. John Buscema original artwork for *Savage Tales* #6 complete 10-page story "The Regulator". (Marvel, 1986) Accomplished in pencil and ink on 11 x 17 in. art board. Master artist John Buscema made a significant contribution to Marvel's rise to greatness in the 1970s and 80s. This complete and attractive western story was published in *Savage Tales* magazine. A well-paced yarn that gives Buscema a chance to draw horses, livestock, and cowboys fighting. Exhibiting one panel taped in, occasional drawing on verso, and some correction fluid. In very good condition. **$400 - $600**

123. Jim Calafiore and Peter Palmiotti original double page splash artwork for *Aquaman* #34 Page 16 and 17. (DC, 1997) Accomplished in pencil and ink on 16.5 x 23 in. board, being two boards joined with masking tape to verso. Spectacularly presented battle splash page with "Aquaman" fighting "Poseidon" mano a mano. Elegantly drawn by Calafiore and inked by Peter Palmiotti. Aquaman is DC cinematic royalty and this beautiful piece is a great example. **$400 - $600**

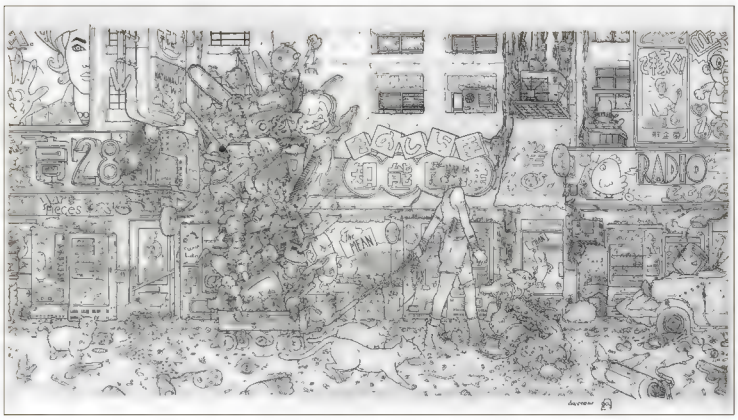
124. George Carlson original artwork for *Jingle Jangle* #14 complete 4-page story "The Pie Face Prince". (Eastern Color, 1945) Accomplished in pencil and ink, being twice up format on 14 x 22 in. Bristol art board. Delightful complete story from the 1945 Eastman Color comic. The influential George Carlson was a master storyteller and favorite artist of legendary Sci-Fi writer Harlan Ellison. It's rare to find a complete story from this era of comics history. Light tanning to boards. In very good condition. **$200 - $300**

125. Giorgio Comolo original painting featuring "Dr. Strange" (after Steve Ditko). (ca. 2000s) Accomplished in ink and gouache on 16 x 23.5 in. textured art board. "Eternity", "Dormammu", and "Dr. Strange" are featured on the faithful and sublime recreation/homage to the great Steve Ditko. Very nicely and finely detailed and imaginative rendering made to frame and hang. Signed and dedicated by the artist, lower left. In very good condition. **$500 - $700**

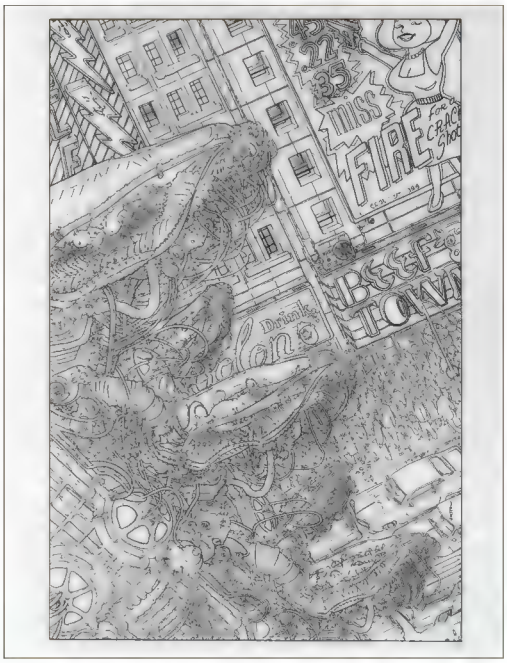
126. Gene Colan original artwork for *Eerie* #8 complete 8-page story "Oversight". (Warren, 1976) Accomplished in ink and wash on 13.5 x 18 in. Bainbridge art board. Warren art is red hot right now. Many great artists did their best work for the company. Here is a rare chance to acquire a complete story by the great Gene Colan. "Oversight" is fast paced and has great panels of the kind of horror that Warren fans love. Beautifully rendered in an attractive ink wash throughout. In very good condition. **$600 - $800**



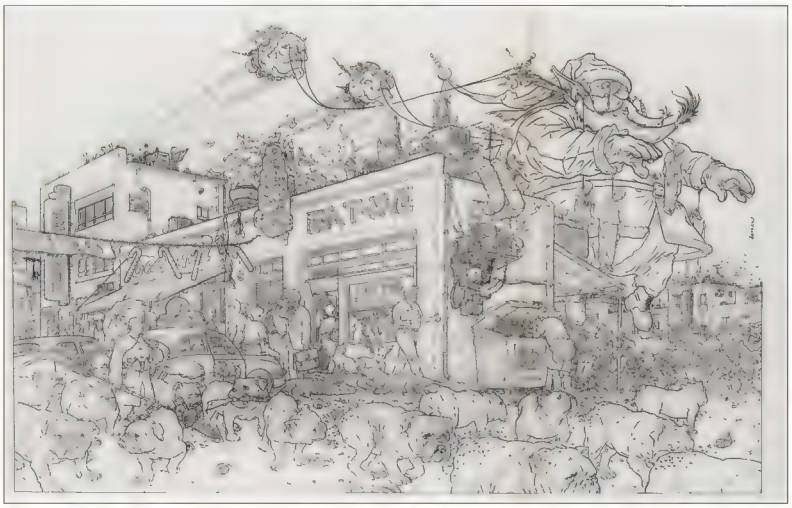
127. Geof Darrow original artwork for a *Hard Boiled* #1 page. (Dark Horse 1990) Accomplished in pencil and ink on 19.75 x 25.5 in. artist's vellum. Written by famous scribe Frank Miller and masterfully drawn by artist Geof Darrow, the three-issue Dark Horse mini-series *Hard Boiled* won the coveted Eisner Award for best writer/artist in 1991. A modern day classic, this particular page is one that's well remembered—In a dystopian future, Nixon, a city tax collector, gets injured and after a surgery, wakes up to a different, more "normal" life, with a different name, career, even a wife and children. He believes all his past memories to have been but a bad dream. However, when a persistent dream disturbs his sleep, we find his wife distracting him with sex as his kids inject him with sleep-inducing drugs. All is *not* what it seems! In fine condition. **$700 - $900**



128. Geof Darrow original merchandise art for the band Gas Giants. (ca. late 1990s) Accomplished in pencil and ink on 14.5 x 25.5 in. artist's vellum. Geof Darrow was always known for his insane, frenzied level of incredible detail, but this particular piece leaves us simply speechless. The art was used on various merchandise for the band the Gas Giants. (a side project of the platinum-selling alternative rockers Gin Blossoms). The girl with the wagon was a sort of "mascot" for the band, also appearing on their album cover. The stunning miniscule details will keep you smiling for hours as you notice something new every time you look at it. Small piece out of bottom right corner in margin (does not affect the art). Otherwise, in fine condition. **$700 - $900**



129. Geof Darrow original cover artwork for *The Matrix Comics, Vol. 1.* (Burlyman, 2003) Accomplished in pencil and ink on 19 x 25.5 in. artist's vellum. Throughout the 1990s, numerous comics were published in various formats (online, newstand and promotional print issues) featuring *The Matrix* film universe characters. Due to popular demand, all these works were finally collected and released in a beautiful 2003 trade paperback featuing this very stunning piece of Geof Darrow art as the cover! Who else but Darrow could do such a detailed vision of a world that you didn't even know existed (unless you took the red pill). In fine condition. **$700 - $900**

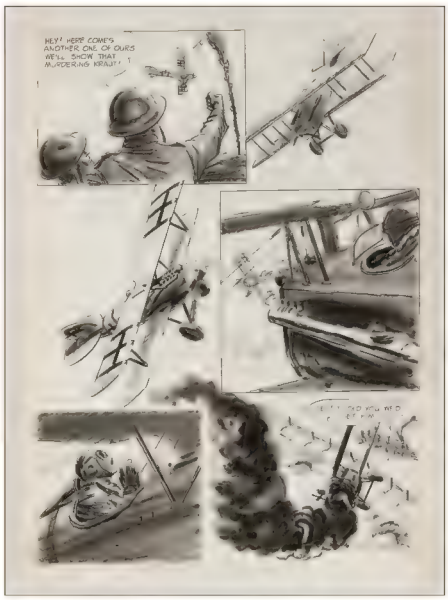


130. Geoff Darrow original Christmas themed-artwork from *Hellboy Christmas Special* #1 featuring "Shaolin Cowboy". (Dark Horse, 1997) Accomplished in pencil and ink on 19.5 x 30.5 in. artist's vellum, consisting of two leaves joined with tape to verso. From *Hard Boiled* to *Shaolin Cowboy*, Geof Darrow's art is immediately recognizable, with layer upon layer of hyper-intricate detail making for deeply expressive and appealing work. This imposing piece appeared in *Hellboy Christmas Special* #1 as a double page spread. Shaolin Cowboy strolls in the foreground, weilding chainsaws. Some yellowing along the seam. In very good condition. **$600 - $800**

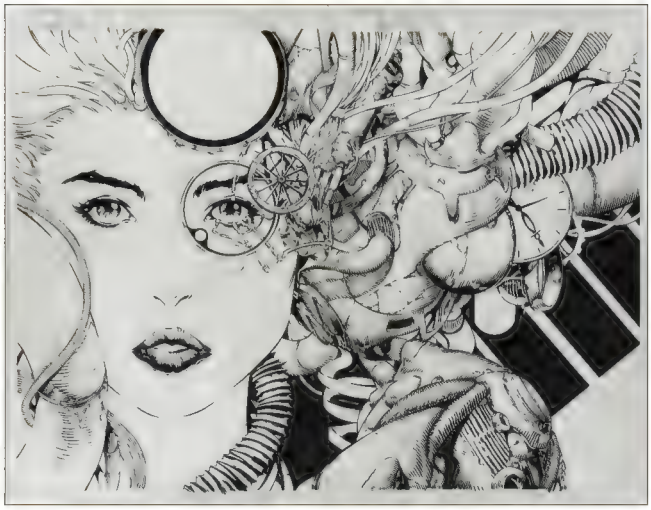
131. Jack Davis original artwork for *MAD Magazine* #145 2-pages of the feature "What Coaches Say". (EC, 1971) Accomplished in pencil and ink on art board ranging in size from 19 x 19 in. to 16 x 21 in. Jack Davis was well known for his ability to draw a variety of genres, including sports and humor. Offered here are two pages that illustrate both with great success! In very good condition. **$200 - $300**

132. Jack Davis original artwork for *MAD Magazine* #155 3-page feature "Howard at the Mic". (EC, 1972) Consisting of (3) pages of original art accomplished in pencil and ink on art board ranging in size from 18.5 x 19.5 in. to 18.5 x 25 in. This spot-on satire of renowned sports personality Howard Cowsell really scores! Beautiful work by Davis who was at his artistic peak here. Also includes (2) production prints made from of the original pages, measuring 11 x 12 in. and 15 x 22 in. In very good condition. **$500 - $700**

133. George Evans (5) original artworks for the series "Hot Skies on the Somme". Consisting of (5) pieces of original art accomplished in pencil and ink on art board ranging widely in size: (1) 3 x 16.5 in., (1) 7 x 10.5 in., (1) 8 x 22 in., (1) 8.3 x 22 in., and (1) 20 x 30 in. The smallest piece contains a self-portrait of the artist, and is initialed. A recreation of Evans' cover for EC Comics' *Aces High* #2, with panels showing German and Royal Flying Corps pilots in the lead up to the epic dog fight. the A wonderful grouping that could be framed together nicely. Largest board exhibits some soiling. In generally very good condition. **$500 - $700**



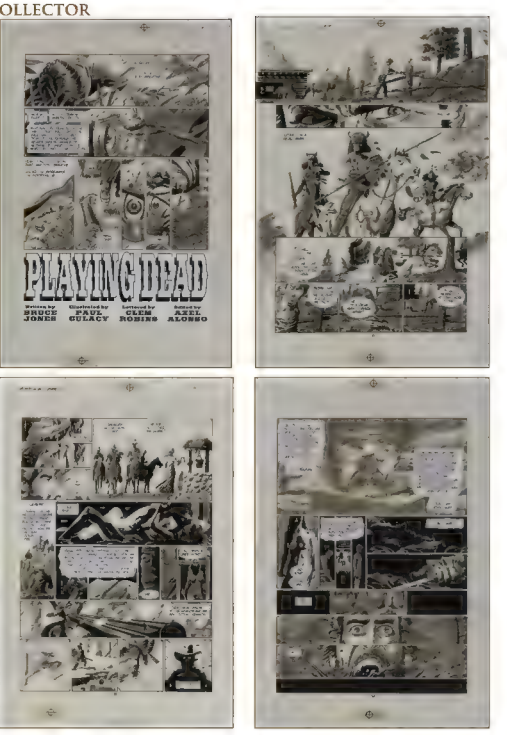
134. George Evans original artwork for a *Blazing Combat* page. (Warren, ca. 1960s) Accomplished in pencil and ink on 14.5 x 19.5 in. Bainbridge board. Published in an unknown issue of *Blazing Combat*, circa mid-1960s. No one drew bi-plane action better than Evans, who did the iconic *Aces High* covers for EC Comics in the later 1950s. Evans loved aviation and his aerial art was exciting and authentic. This page is a perfect example and its minimal dialogue lends to the drama and beauty of the composition. In very good condition. **$200 - $300**



135. David Finch original double page splash artwork for *Aphrodite IX* #3. (Image/Top Cow, 1996) Accomplished in pencil and ink on 17 x 22 in. art board, being two boards joined with masking tape on back joined with masking tape on the verso. A beautiful and imaginative DPS by David Finch who drew the first series of this Top Cow/Image title. Spectacular line work and imagery. In very good condition. **$300 - $500**

136. Shary Flenniken, Dan O'Neill, and Bobby London original *Trotts and Bonnie* jam illustration. (ca. 1970s) Accomplished in pencil, ink, and watercolor on 15 x 20 in. art board, A lovely "jam" illustration combining characters created by the three artists from their respective 1970s strips. An imaginative and colorful composition. Signed by the three artists at lower right and left. **$200 - $300**

137. Sam Glanzman 30-pages of original artwork for *Combat #16*. (Dell, 1965) Consisting of (30) pages of artwork accomplished in pencil and ink on 14 x 22 in. art board. A treasure trove of beautiful war art from a great 1965 war title. The pages comprise two near-complete stories, the first called "Battle in the Chinese Sea" and the second, untitled. Both with sensational scenes of naval battles, great ships, and ocean drama. Exhibiting 4-tiny cutouts (minor dialogue changes). Otherwise, in very good condition. **$300 - $500**



138. Paul Gulacy original artwork for *Flinch* #4 complete 10-page story "Playing Dead". (Vertigo/DC, 1999) Accomplished in pencil, ink, wash, and ziaptone on 11 x 17 in. art board. Each page retains an acetate overlay with text affixed. "Playing Dead" is set in the west and concerns an AWOL soldier who assumes a dead man's identity, only to learn that his new wife has secrets... Beautifully illustrated by Gulacy who is very well known for his superb Kung Fu work and is in very high demand. In very good condition. **$300 - $500**

139. Russ Heath original artwork for *Creepy* #92 original 8-page story "The Executioner". (Warren, 1977) Accomplished in pencil and ink wash on 11.5 x 17.5 in. comic art stock. Russ Heath was always known for his incredible storytelling ability. His attention to detail and ability to draw vehicles accurately made him one of the top artists of war comics in the 1960s. Then, in the 1970s, Warren had him drawing stories for *Creepy*, and he produced this beautifully rendered story about a mob hit-man in 1920s Chicago. "Tony DeSoto" was a top mob hit man, but what happens when he want to retire? Some jobs are harder to leave than others. With production notes in the margins. Otherwise, in very good condition. **$400 - $600**

140. Russ Heath original artwork for the *National Lampoon Encyclopedia of Humor* complete 8-page story "Swamp Sluts". (National Lampoon, 1973) Accomplished in pencil and ink on 11.5 x 17.5 in. art board. A crazy and beautifully illustrated story by master Russ Heath, brimming with the *National Lampoon*'s trademark irreverence. Signed by the artist on the first page. Exhibiting some glue stains, a missing title and yellowing tape on edges. Artwork in generally very good condition. **$300 - $500**

141. Brian Hitch and Paul Neary original artwork for (4) pages from *The Ultimates* #10 and #11. (Marvel, 2003) Accomplished in pencil and ink on 11 x 17 in. art board. Consisting of (4) pages from consecutive issues: #10 Pages 2, 4, 5 and #11 Page 4. Brian Hitch penciled and Paul Neary inked these four moody pages (including a beautiful splash!) that flashback to 1944 where "Captain America" battles his enemy "Herr Kleiser" and other Nazis on a moving train. Superb and cinematic layouts and inking make these pages particularly desirable. In very good condition. **$300 - $500**

142. Adam Hughes original "Superman"/"Gen 13" artwork (publication unknown). (DC/Wildstorm, 2000) Accomplished in pencil on 8.5 x 11 in. artist's leaf. Adam Hughes is well known for his stunning covers and artwork. Assumed published but use unknown. In this humorous piece we see his take on "Clark Kent's" dilemma of looking for a phone booth to change into "Superman, only to find the "Gen 13" kids playing the classic college game of stuffing a group of people tightly into the confined space. A really beautiful, tightly detailed finished pencil work by Hughes. In fine condition. **$500 - $700**

143. Adam Hughes and Rick Magyar original cover artwork for *The Maze Agency* #2. (Comico, 1988) Accomplished in pencil, ink, and blue colored pencil on 14 x 19 in. art board. Adams Hughes penciled and Rick Magyar inked this lovely cover for this successful detective mystery series. Lots of great brushed ink gives the piece gravitas as the dramatic gun play unfolds. In very good condition. **$400 - $600**

144. Adam Hughes and Rick Magyar original artwork for *The Maze Agency* #4 Page 20. (Comico, 1988) Accomplished in. pencil, ink, blue pencil, zipatone and affixed effects on 14 x 18.5 in. art board. A beautiful page penciled by Adam Hughes and inked by Rick Magyar. The title remains a fan favorite for the taut Mike Barr script and the always beautiful Hughes art. In very good condition. **$200 - $300**

6-6 28
HARRIS DESPISED SAM TOO! IT WAS OBVIOUS! WELL, LET HIM! ONE THING WAS CERTAIN! HE'D NEVER TRY TO GET THE BETTER OF SAM! HE KNEW SAM'S REPUTATION! AND SAM KNEW THAT HARRIS WAS JUST TRYING TO GET BACK AT HIM WHEN HE LEFT AND STOPPED OUTSIDE...
I'LL HAVE A LEMONADE, ANNIE! AND AFTER I FINISH IT, I'LL HAVE ANOTHER...
A LOT SAM CARED WHAT HARRIS THOUGHT! BY CLOSING TIME, SAM HAD FORGOTTEN ALL ABOUT HIM
OUTSIDE, ANNIE WAS CLOSING DOWN HER STAND TOO, COVERING IT WITH PAPER. SAM SNICKERED. THAT MURPHY. HE EVEN WALKED ANNIE HOME NIGHTS. THE SENTIMENTAL IO DT
SAM LOCKED THE STORE AND WATCHED MURPHY AND ANNIE DISAPPEAR AROUND THE CORNER...
THEN HE MOVED STEALTHILY WARILY... TO ANNIE'S LITTLE STAND... AND LIFTED THE PAPER...
...AND FILLED HER PITCHER WITH LEMONADE...
...AND WALKED ON HOME, SMILING INSIDE. WHO'D FIGURE SAM WAS THE ONE? EVERYONE KNEW SAM WASN'T THE KIND TO GO SOFT OVER A DIRTY-FACED KID! YES, SAM WAS ANNIE'S GOOD FAIRY! IT WAS THE ONLY WAY HE COULD HELP HER! AFTER ALL, HE HAD A REPUTATION TO MAINTAIN!
THE END

145. Graham Ingels original artwork for a page from *Impact* #3 story "The Good Fairy". (EC, 1955) Accomplished in pencil and ink on 15 x 22 in. art board. Offered here is the final page from the story titled "The Good Fairy", from *Impact* #3. *Impact* was a short lived (only five issues) "New Direction" comic after the comics code came in and gutted EC and other publishers of horror and crime titles. Nevertheless, the New Direction stories were well written and drawn, and this Ingels page is a great example of the artistry and nuance that gave EC Comics their edge. In very good condition. **$800 - $1,200**

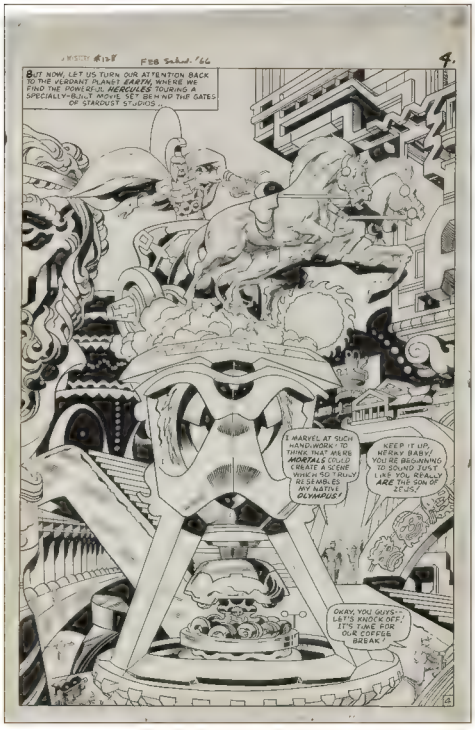
IN RETURN HE GAVE US THE GOD-DOG.
A CREATURE THAT RELINQUISHED IT'S POWER TO SOAR THE CELESTIAL HEIGHTS
SO THAT WE MIGHT FLY UPON THE WINDS OF THE WIND
TO SCATTER OUR ENEMIES BEFORE US AND KEEP ZULTHU'S SECRET SAFE!

146. Jack "Jaxon" Jackson original artwork for a page from *The Secret of San Saba* series. (Kitchen Sink, 1989) Accomplished in pencil and ink on 11.5 x 17 in. board. "Jaxon" is very well known for his superb underground work on iconic titles like *Death Rattle*. This beautiful page is from the 1989 series *The Secret of San Saba*. Lovely and detailed inking throughout. Jaxon art is rare in the market and always sought after. Here is a prime example of his prowess. In very good condition. **$200 - $300**

147. Michael Kaluta original cover artwork for *Bold Adventure* #3. (PC, 1983) Accomplished in pencil and ink with paste-up elements on 11 x 16.5 in. comic art stock. Created as a cover for PC Comics in 1983, this World War II period illustration was exactly right for Kaluta! Very finely rendered work with a bit of a WWII plane (a Spitfire, natch!) behind our hero. Signed twice, in the lower right of art, "M W Kaluta 83", and above the art line, inscribed in ink, "Raphael Ruiz...here's to the Midnight Oil! M W Kaluta 11-4-84". Exhibiting light wear and tape residue along the top blank border of the art. In fine condition. **$600 - $800**

148. Michael Kaluta original artwork "A Gift from the Gozniks". (ca. 1970s) Accomplished in pencil and ink on 5.75 x 16.5 in. trimmed artist's leaf. Kaluta is the master of the fine ink line and this oblong work beautifully showcases his keen sense of design. We see a man and woman beside a tree and the reflection of the tree and clouds rippling in the water below. Above the work is noted in blue marker, "Fantastic 684-2 'A gift from the Gozniks' page 25 G. Eklund one illo for splash, M W Kaluta". Published in A Gift from the Gozniks. Retaining pen and ink tests on the verso. Exhibiting clipped upper right corner and single hole punch above art. In fine condition. **$200 - $300**

149. Jack Katz original artwork for *Creepy* #45 complete 10-page story "Targos". (Warren, 1972) Accomplished in pencil, ink and zipatone on 11.5 x 17.5 in. art board. A beautiful sword and sorcery story set in the world of Katz's much-praised, monumental graphic novel *The First Kingdom*. Finely drawn in an appealing illustrative style, filled with scantily clad women and barbarians. Some dialogue balloons missing, a few cuts, some adhesive remnants, and masking tape residue around perimeter. In good condition. **$500 - $700**


BUT NOW, LET US TURN OUR ATTENTION BACK TO THE VERDANT PLANET EARTH, WHERE WE FIND THE POWERFUL HERCULES TOURING A SPECIALLY-BUILT MOVIE SET BEHIND THE GATES OF STARDUST STUDIOS...
I MARVEL AT SUCH HANDIWORK TO THINK THAT MERE MORTALS COULD CREATE A SCENE WHICH SO TRULY RESEMBLES MY NATIVE OLYMPUS!
KEEP IT UP, HERKY BABY! YOU'RE BEGINNING TO SOUND JUST LIKE YOU REALLY ARE THE SON OF ZEUS!
OKAY, YOU GUYS! LET'S KNOCK OFF! IT'S TIME FOR OUR COFFEE BREAK

150. Jack Kirby and Vince Colleta original splash page artwork for *Journey Into Mystery* #128. (Marvel, 1966) Accomplished in pencil and ink on 13.5 x 21 in. art board. There's not too much better in this world than a twice up splash by Jack Kirby, here depicting the glory of "Hercules'" Olympus on a Hollywood set! A huge majestic and magical scene with gods and royal steeds. A very desirable page from the heyday of Marvel magic. In very good condition. **$600 - $800**

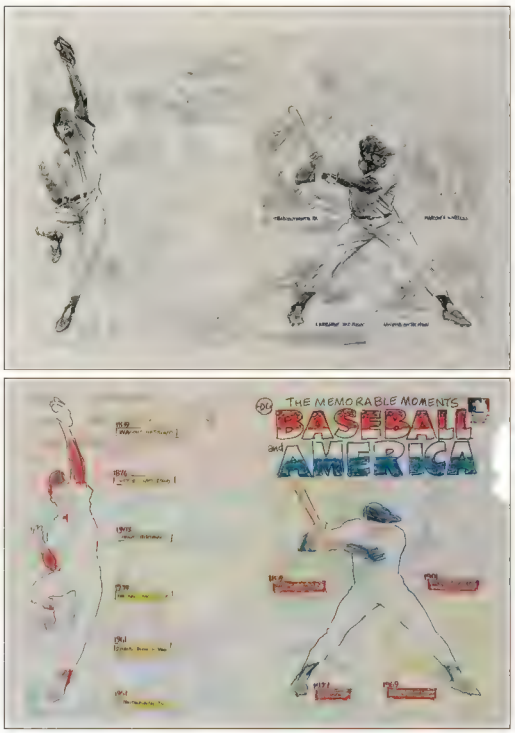
HEY!
WHERE D'D YOU COME FROM?
ARE YOU HURT? ARE YOU BADLY HURT?
MOVE OR YOU'LL BE KILLED!
C'MON, CRAZY LADY!
I'VE HALF A MIND TO DEATH-GRIP YOU!

151. Jack Kirby and Mike Royer original double page splash artwork for *Silver Star* #3 Page 2 and 3. (Pacific, 1983) Accomplished in pencil and ink on 16.5 x 22.5 in. art board. This impressive large work is a splash page that comprises page 2 and 3 of the story. A woman in a car is in trouble and our hero rips open the car to save her in this very dramatic, machine-destroying scene. Reminiscent of Kirby's best large technology-filled covers and splashes. This is a large and major work by the absolute king of comics. Beautifully inked by Mike Royer. In very good condition. **$600 - $800**

152. Jack Kirby and Rich Buckler original unpublished artwork featuring "The Warriors Three" from "Thor". (ca. 1960s) Accomplished in pencil and ink on 11.5 x 17 in. art board, being two segments joined with tape on the verso. A superb and very interesting piece—the page is originally an unused four panel *Thor* page. Inscribed in red, "To Shel, Jack Kirby- '69" (dating the artwork to sometime in or before 1969, naturally). Below the inscription is written, "inks by Rich Buckler". Lastly, along the side of the artwork, Shel Dorf (San Diego Comi-Con founder) has written, "and back to Jack with affection for all you've done for comic-con! Best Shel Dorf, 5/4/91". One can surmise that the original penciled page was given to Shel by Jack, who had Buckler ink it later, and Shel then returned it to Kirby as a gift. A very nice piece of Marvel, Kirby and Comic-Con history. In very good condition. **$500 - $700**

153. Jack Kirby original artwork featuring "Kublak". (ca. 1990s) Accomplished in pencil and ink with paste-up elements on 7.7 in. x 14 in. art board. "Professor" is applied printed letters, "Kublak" is ink over pencil. A very fine pencil drawing by the king of comics of the good Professor who appeared in *Phantom Force*. A dynamic and sure drawing, nicely polished and signed by Kirby at lower right. In very good condition. **$500 - $700**

154. Robert Klein original cover artwork for *Rocket's Blast Comicollector*. (RBCC, 1969) Accomplished in pencil and ink on 13.5 x 16.5 in. art board. *Rocket's Blast+ Comicollector* was the premiere comic fanzine, which helped propel the hobby to widespread acceptance. Robert Klein was a fine artist who helped *RBCC* to present itself in a more professional light. This beautiful cover was done in 1969, and is a homage of sorts to the great EC covers by Frazetta and Williamson. A fine rendering of a dinosaur attacking a beautiful space woman while a space man plans to save her. Really a great piece of its time. In very good condition. **$300 - $500**



155. Joe Kubert original concept cover artwork for a baseball-themed comic. (ca. 1960s) Consisting of (3) pages of art, including (2) accomplished in ink and marker on 10.5 x 14.5 in. artist's vellum and (1) accomplished in pencil on 15.5 x 22 in. artist's leaf. A very interesting group by master creator Joe Kubert, likely created to pitch DC on a baseball-themed comics. The color pages appear to be the proposed front and back cover to one issue, and the pencil is more detailed. Notated by Kubert on top front cover and back cover. Multiple folds and creases in each sheet. In good condition. **$200 - $300**

156. Garry Leach original artwork for *Global Frequency* Page 22. (Wildstorm/DC, 2002) Accomplished in pencil and ink on 14.5 x 20 in. comic art stock. Award-winning artist Garry Leach drew only the first issue of this title, but set the tone for the series with his appealing and moody art. Featuring three attractive panels of intrigue and mystery. Some correction fluid. In very good condition. **$200 - $300**

157. David Lloyd original artwork for *V for Vendetta* #9 Page 19. (DC, 1988) Accomplished in pen and ink on 13.5 x 19.5 in. comic art stock. From a groundbreaking comic series that transcended the medium, spawning a blockbuster film, and even more startling, a political movement; This typically high contrast page depicts two men in conversation with the police close by, contributing to the paranoid and claustrophobic feel of the piece. Signed and dated by the artist lower left. Lloyd *V* art is perennially in high demand. In very good condition **$500 - $700**

158. David Lloyd original artwork for *V for Vendetta* #2 Page 22. (DC, 1988) Accomplished in pen and ink on 15.5 x 20.5 in. comic art stock. Not only was this stark and stylized comic groundbreaking in its original medium, but in the time since its release, the Alan Moore and David Lloyd series inspired a cult classic film, and even more startling, a political movement. This typically high contrast page depicts the paranoia and tension that was pervasive in this iconic series. Lloyd *V* art is in high demand. In very good condition. **$500 - $700**

159. Bobby London original artwork featuring "Dirty Duck". (1975) Accomplished in pencil and marker on 14 x 17 in. cream-colored artist's leaf. Image measures 11 x 12 in. A vivacious and appealing drawing of London's signature character, "Dirty Duck" (a homage to Groucho Marx) and his side kick "Weevil". Usage unknown but the piece is detailed and finished. In very good condition. **$200 - $300**

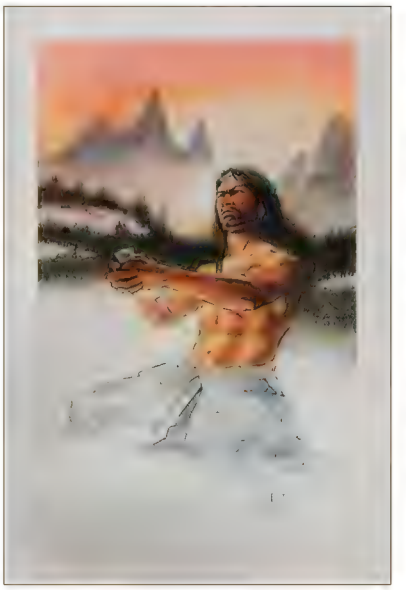
160. Bobby London original commissioned artwork "Dirty Duck meets Popeye". (1990) Accomplished in marker on 14 x 17 in. artist's leaf. Fine drawing by London of his signature creation, Dirty Duck, along with the iconic character "Popeye", who the artist would illustrate later in his career. A colorful and energetic drawing! In very good condition. **$200 - $300**

161. Esteban Maroto original portfolio artwork "Fantasy Warrior". (1975) Accomplished on pencil and ink on 20 x 28.5 in. artist's leaf. This magnificent piece was drawn for a 1975 portfolio. Esteban Marato was a superstar at Warren Publishing in the 1970s, beloved for his illustrations of "Vampirella", sword and sorcery barbarians, females, beasts, and fantasy subjects. This huge and commanding work contains many of these elements and is reminiscent of Frazetta's powerful line while still being authentically original. Signed and dated by the artist at lower right. **$300 - $500**

162. Val Mayerik (9) pages of original artwork from the story "Fever" for *Vampirella* #82. (Warren, 1979) Accomplished in pencil and ink on 11 x 17 in. art board. Each panel is delicately bordered with tape as used by Warren for printing. Consisting of (9) pages from a very finely drawn tale of a Native American family's struggle against a supernatural enemy. Mayerik's delicate inks are sublime. In very good condition. **$500 - $700**

163. Val Mayerik original artwork for *Ka-Zar* #17 complete 7-page story "Tales of Zabu: Of Kith and Kin". (Marvel, 1982) Accomplished in pencil and ink on 10.75 x 16 in. art board. This is the back-up story from *Ka-Zar* # 17, titled "Of Kith and Kin". A thrilling story with many panels of beautiful "Zabu" in jungle battle. Exhbiting trimmed corners staining, missing word balloons, and tape discoloration. In good condition. **$500 - $700**

164. Val Mayerik original artwork for *Young Master* #4 complete 27-page story. (New Comics Group, 1988) Accomplished ink, ink wash, and correction fluid on 14.5 x 20 in. art boards. Each board retains an acetate overlay with dialog balloons and captions. Evocative and beautifully drawn story involving a noble samurai in feudal Japan. Some of Mayerik's best work ever was done for this book. Big panels of great depth and emotion throughout. In very good condition. **$200 - $300**



165. Val Mayerik original cover artwork for *Young Master* #4. (New Comics Group, 1988) Accomplished in pencil, ink, and mixed media on 16 x 24 in. art board. The alluring cover to *Young Master* #4. A breathtaking rendition of the titular Samurai character, posed with knife in hand sitting in a wintery mountain clearing. Very finely crafted work that transcends the circumstances of its creation, achieving every effect of fine art. In very good condition. **$200 - $300**

166. Val Mayerik original cover painting for *Young Master* #9. (New Comics Group, 1988) Accomplished in pencil, ink, watercolor and mixed media on 20 x 30 in. Crescent art board. Here is the magnificent cover to the final issue of this wonderful wandering samurai series, reminiscent, of course, of the 1970s TV series *Kung Fu* with David Carradine. This beautifully painted cover is impressive, detailed and huge. In very good condition. **$200 - $300**

167. Val Mayerik original artwork for *Young Master* #9 complete 22-page story "Fear and Sin". (New Comics Group, 1987) Accomplished in pencil, ink, and ink wash on 14.4 x 22 in. art board. Great Samurai and western vibe, with many large and arresting panels of finely executed art. In very good condition. **$200 - $300**

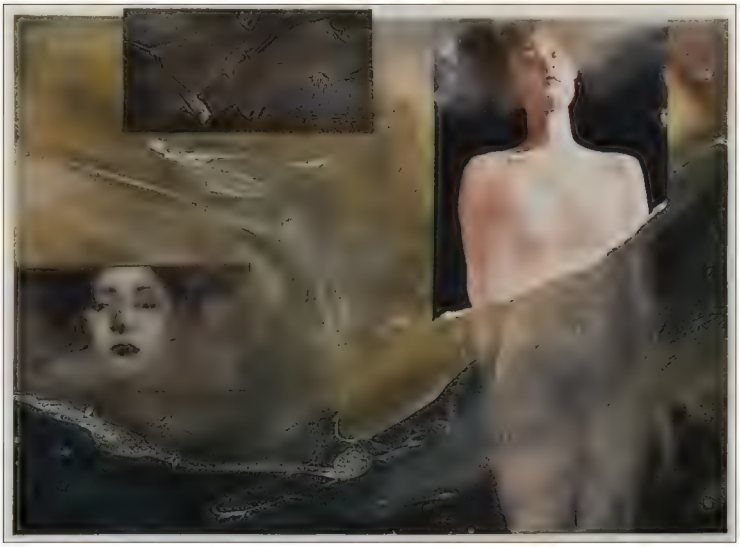
168. Hermann Mejia original back cover art "MAD Evolution" for *MAD Magazine* #367. (1998) Accomplished in pencil, ink, and watercolor on board, presented in a 18 x 24 in. decorative mat. Published as the back cover to *MAD* Magazine #367. A clever gag that shows the stage-by-stage evolution of mankind and womankind, from amphibious creatures crawling out of the primordial ocean through contemporary human civilization, with the man ultimately ending as a successful business man while the woman hits the a literal "glass ceiling". *MAD* always championed the underdog and was very progressive in its thinking. A beautiful illustration that is ready to frame with its custom *MAD* mat. In very good condition. **$200 - $300**

169. William Messner-Loebs original artwork for *Wasteland* #1 complete 9-page story "R.ab.". (DC, 1987) Accomplished in pen and ink on 13 x 19.5 in. From issue #1 of the critically acclaimed 1987 DC series *Wasteland*. "R.ab." features Messner-Loebs' dynamic story telling skills which are edgy, as befits a horror series, while also harkening back to traditional comics pacing. Rare to find a complete story available. In very good condition. **$300 - $500**

170. William Messner-Loebs original artwork for *Wasteland* #8 complete 9-page story "The Dead Detective". (DC, 1988) Accomplished in pen and ink on 13 x 19.5 in. Bristol art board. From issue #8 of the critically acclaimed series *Wasteland*. Signed on the last page. Fine rendering throughout, reminiscent of Will Eisner's story telling style, with a modern, edgier feel. In very good condition. **$500 - $700**

171. Norman Mingo original preliminary sketch of *MAD Magazine* host "Alfred E. Neuman" for a *MAD* paperback. (EC, 1976) Accomplished in pencil on 9.5 x 13 in. artist's vellum, sealed in larger mat. This attractive vintage drawing of Alfred E. Neuman is the preliminary to the 1976 *Greasy MAD* paperback. A finely drawn and a nice image of the world famous icon by the foremost Neuman artist, Norman Mingo. In very good condition. **$200 - $300**

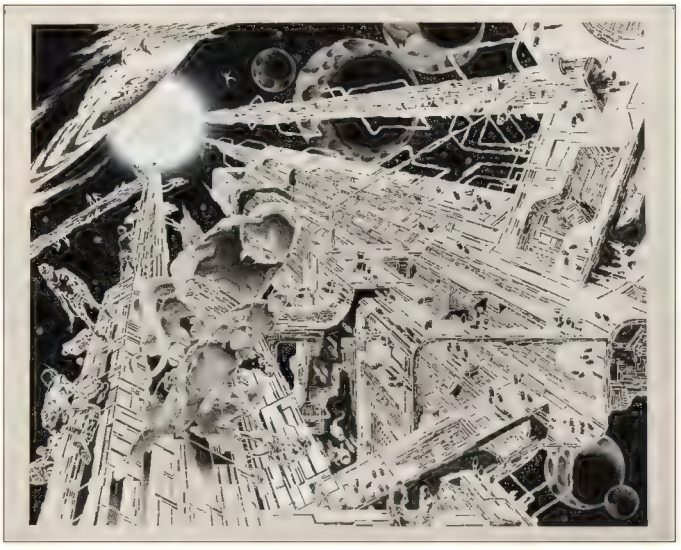
172. Jon J. Muth original woman in a forest artwork. (ca. 1990s) Accomplished in pastels on 19 x 26 in artist's leaf. A large beautiful work depicting a lone woman walking through a dark forest. Lots of energy and feeling in this forlorn and appealing work. In very good condition. **$400 - $600**



173. Jon J. Muth original cover painting for *The Secret Sharer* by Robert Silverberg. (Underwood, 1988) Accomplished in mixed media on 22 x 30 in. heavy artist stock with three panels affixed. Robert Silverberg's well-known book is graced by this moody and imaginative work as its cover. Depicting a nude woman who is in a dream state with the background reflecting the mystery of her mind. A large and evocative published work by this award-winning artist. In very good condition. **$400 - $600**

175. Jon J. Muth original woman with a sword artwork. (ca. 1990s) Accomplished in brushed ink on 15 x 22 in. heavyweight artist's leaf. Master artist Jon J. Muth's work is always arresting. This high contrast work depicts an Asian woman wielding a sword in a forest seen in silhouette. Large and dramatic rendering by this winner of the prestigious Caldecott Medal. In very good condition. **$400 - $600**

174. Jon J. Muth original cover painting for *Moonshadow* #9. (Marvel, 1986) Accomplished in pencil, ink, watercolor, and mixed media on 11 x 17 in. art board. A deliciously rich drawing of young "Moonshadow" in quiet contemplation, with an inset of his friend "Ira" above. Exhibiting a tremendous energy and subtle line work. The alluring red outfit stands out against the somber plum background. A masterwork published Marvel cover from the award-winning artist. In very good condition. **$600 - $800**



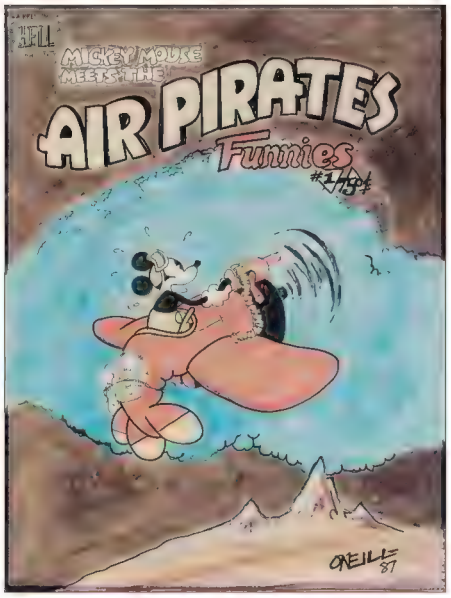
176. Alex Niño original unpublished portfolio plate artwork. (ca. 1970s) Accomplished in pencil and ink on 20 x 25 in. art board. An unused portfolio plate. An amazing creation by this master who was well known for his Warren magazine art. Alex Niño's fantasy and sword and sorcery artwork in the 1970s is still in high demand and this very detailed piece showcases his lyrical style perfectly. Some correction fluid. In very good condition. **$300 - $500**

177. Howard Nostrand original artwork for a *Black Cat Mystic* #61 complete 6-page story. (Harvey, 1958) Accomplished in pencil and ink on 14 x 21 in. Bristol art board, being (1) title page and (5) story pages. An interesting Sci-Fi story with dynamic art by Nostrand, done for the pre-code horror title. Fantastic bold art typical of the 1950s. Rare to find a complete story from this era. Title page with some cuts and stats. Exhibiting loose word balloons and paste-up elements. In very good condition. **$400 - $600**

AGAIN!
AND AGAIN
AND AGAIN
HOW DID HE GET ON THE END OF THE FLAME? WHAT IF THE PILOT IS USING HOLLOW POINTS? OF COURSE, THIS MOUSE MUST PREVAIL SO WE WON'T WORRY.
IT'S EASY TO GET IRRITATED WITH THIS MOUSE

178. Dan O'Neill original *Air Pirate Funnies* style artwork featuring "Mickey Mouse" on a biplane. (ca. 1980s) Accomplished in ink and marker 11 x 14 in. artist's leaf. A riff on O'Neill's infamous *Air Pirate Funnies* underground comic, which drew the ire of the Walt Disney Corporation. Depicting Mickey holding on to the wing of a bi-plane for dear life. Likely a commission from the 1980s. In very good condition. **$200 - $300**

179. Dan O'Neill original cover recreation artwork for *Air Pirates Funnies*. (1987) Accomplished in pencil, ink, and crayon on 15 x 20 in. art board. Faithful recreation of this (in)famous underground cover using Disney's "Mickey Mouse" as a drug runner, which caused Disney to sue the artist, who cried fair use as satire. Signed and dated by the artist at lower right. In very good condition. **$200 - $300**



A PATH NOT TO BE TAKEN BY ANY OF MORTAL KIND FOR NOTHING GOOD IS SURELY
AND SO HE PLUNGED THROUGH THE DOORWAY WITHOUT ONE SINGLE BACKWARD GLANCE TO MARK WHERE THE DOORWAY HAD BEEN
AND FOUND THAT IT, TOO, SOMEHOW, HAD VANISHED
IF ONLY ONE COULD PASS THIS WAY, THE GRANDEST BARRIERS OBSTRUCT NOT THE WAY.
TYNDALL STUMBLED ON HE KNEW NOT WHERE, GUIDED ONLY BY THE FAINTEST GLIMMER OF LIGHT FAR AHEAD
BUT WHEN HE RESUMED HIS PROGRESS DOWN THE WATER-ROUNDED TUNNEL HIS PACE WAS SURE, HIS STRIDE STEADY
TWANG!

180. Mike Ploog original page artwork for *Marvel Super Action* #1 story "An Ugly Mirror on Weird World". (Marvel, 1977) Accomplished in ink and ink wash on 14 x 19 in. art board with stat affixed at top. A beautifully rendered page focusing on the protagonist of the story, "Tyndall", navigating his way around the treacherous "Weird World", where he battles and defeats a sea dragon. A lush and appealing page. In very good condition. **$400 - $600**

181. Mike Ploog original artwork for an unrealized comic adaptation of *Rip Van Winkle*. (ca. 1960s) Accomplished in ink and watercolor on 12.5 x 20 in. artist's leaf. Depicting the tragic folklore figure "Rip Van Winkle", likely for First Comic's unpublished *Classics Illustrated* project. A tour de force by this well-loved artist. Signed in the art by the artist. Some corner pinholes. In very good condition. **$200 - $300**

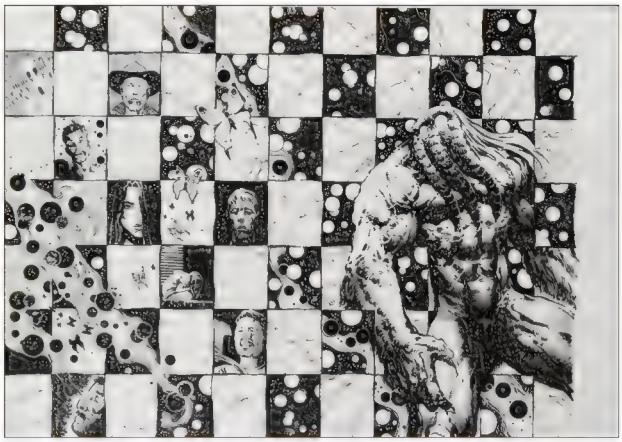
182. Marshall Rogers original lightbox artwork of a "Mr. Miracle" drawing by Jack Kirby. (ca. 1990s) Accomplished in ink on 11 x 17 in. art board. Very nice finished ink drawing by Rogers of Jack Kirby's "Fourth World" character "Mr. Miracle". Note: there are no Kirby pencils on this page. Rogers lightboxed a Kirby image to produce this ink rendering. In very good condition. **$500 - $700**

184. P. Craig Russell original artwork for the "Dr. Strange" pin-up "Dr Strange gets lost on the way to the Surrealists Convention" from *Dr. Strange Classics* #3. (Marvel, 1984) Accomplished in pencil, ink, and zipatone on 20 x 27.5 in. comic art stock. Award-winning artist P. Craig Russell, famous for his blending of fantastical themes into his comic book work, really let's his natural talents shine in this huge "Dr. Strange" pin-up titled, "Dr. Strange gets lost on the way to the Surrealists Convention". This masterpiece is a stunning example of some of the mindbending surrealism that has followed the character right from the advent of his earliest adventures. Since joining the MCU, interest in Dr. Strange has grown dramatically, and with his hotly-anticipated film sequel in the works, demand for quality artwork featuring the Sorcerer Supreme has never been higher. Signed as "PCR". Some tape staining to verso and minor creasing. Otherwise, in very good condition. **$500 - $700**

183. Marshall Rogers original artwork for *Bizarre Adventures* #25 story "Safe Street" Page 18 from featuring the "Daughters of the Dragon". (Marvel, 1981) Accomplished in pencil and ink wash on 11 x 17 in. comic art stock. With this issue, *Marvel Preview* became known as *Bizarre Adventures* for the remainder of the book's run. The theme of this particular issue is "Lethal Ladies", so it was to be expected that there would be a story starring the "Daughters of the Dragon" by their fan-favorite artist, Marshall Rogers! On this hauntingly beautiful page, we learn how the lady-vampire Angela Freeman takes over her victims using her powers—while also admiring the incredible artwork of this 1970s dream-team. Scary stuff! Includes overlay of dialogue for the page. Signed by the artist. In very good condition. **$200 - $300**

185. P. Craig Russell original artwork for a "Dr. Strange" pin-up from *Ultimate Spider-Man Super Special* #1. (Marvel, 2002) Accomplished in pencil and ink on 17.5 x 22 in. art board. Russell's fine line work and all-around ability come through in this beautiful and detailed piece, filled with symbolism, nuance, and most importantly, "Dr. Strange". In very good condition. **$500 - $700**

186. P. Craig Russell original pin-up artwork "Desire of the Endless". (DC, ca. 1990s) Accomplished in pencil and ink on 11 x 16 in. board. A beautifully rendered page from Russell's "Sandman" project featuring a Medusa like figure looking down upon a forlorn woman. Russell is well known for his fine illustrative style and this page is a wonderful example of his artistic line work. In very good condition. **$200 - $300**



187. Liam Sharp original double page splash artwork for *The Man-Thing*. (Marvel, 1990s) Accomplished in pencil, ink, and blue colored pencil on 20 x 28.5 in. artist's leaf. Comic art superstar Liam Sharp has worked everywhere—independents, DC, Marvel. It was for the latter that he did issues #1-8 of his successful "Man-Thing" reboot in the late 1990s. It's not clear which specific issue this double page splash is from. It is clear, however, that it's a Man-Thing masterpiece. We see the eponymous character on the right, a magnificently noble and yet pathetic creature, finely portrayed with much crosshatching and ink. On the left, a plethora of supporting characters of the ongoing story. A beautiful and large presentation. In very good condition. **$500 - $700**

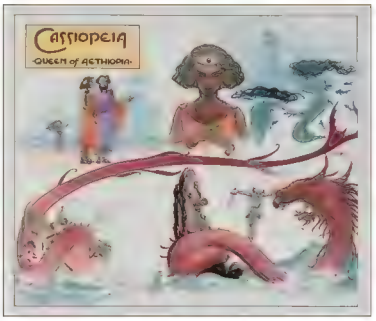
188. Gilbert Shelton original artwork for *The Fabulous Furry Freak Brothers* page. (ca. 1978) Accomplished in pencil and ink on 15 x 22 in. artist's leaf. Fantastic example of Shelton's well-known and loved strip that was a favorite of underground art collectors including Jerry Garcia, who brought in Shelton to do the cover of the Grateful Dead's *Shakedown Street* LP the same year! This humorous strip has to do with skinny dipping and streaking, the 1970s phenomenon of running nude through public places. A perfect example of this classic strip with a *Fat Freddy's Cat* strip as an added bonus below. Singed by the artist in pencil, lower right. Exhibiting some white out correction and bottom two panels pasted on. In very good condition. **$500 - $700**

189. Angelo Torress original artwork for comp a *MAD Magazine* #255 complete 4-page *The Cosby Show* parody "The Clodsby Show". (MAD, 1985) Accomplished in ink and ink wash on 19 x 24.5 in. art board. *The Cosby Show* was a huge hit from the very beginning of its run in 1984, and *MAD* was quick to satirize the show and its cast. "The Clodsby Show" is a beautifully caricatured send-up of the classic sitcom by Angelo Torres. In very good condition. **$600 - $800**

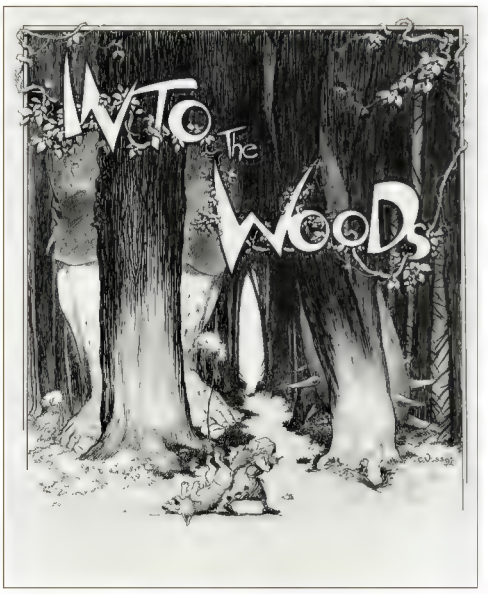
190. Tom Sutton original artwork for *Dr. Strange: Sorcerer Supreme* #6 complete 5-page story "The Book ofVishanti". (Marvel, 1989) Accomplished in pencil and ink on 13 x 20 in. artist's leaf. Randy L'Officier, an associate of the famed French creator Moebius, wrote this delightfully metaphysical story that has the appropriate measure of fantasy and magic that you'd expect of a Dr. Strange adventure. Tom Sutton delivers a wonderfully fine and detailed rendering throughout the five pages. In very good condition. **$500 - $700**

191. Tom Sutton original artwork for *Dr. Strange: Sorcerer Supreme* #7 complete 5-page story "The Mordo Chronicles Part II". (Marvel, 1989) Accomplished in pencil and ink on 13 x 20 in. artist's leaf. Randy L'Officier, an associate of the famed French creator Moebius, wrote this story titled "The Mordo Chronicles Part II". Tom Sutton does a wonderful job throughout replicating Steve Ditko's incredibly imaginative storytelling abilities and visual agility in unfolding a tale of cosmic proportions. Incredibly accomplished work and attention is paid to details. In very good condition. **$500 - $700**

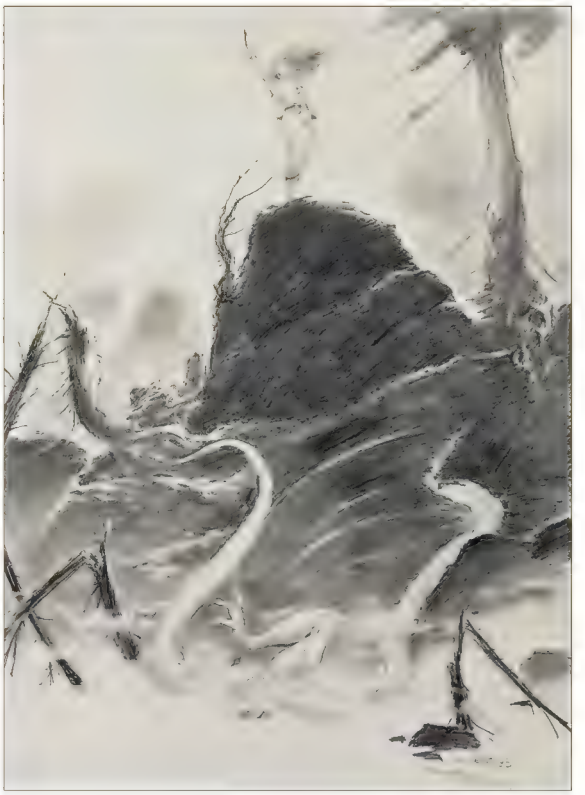
192. John Van Fleet original artwork for a *Hellraiser* #4 page. (Marvel, 1989) Accomplished in pencil, ink, and mixed media on 14 x 20 in. art board. Also includes (2) vellum leafs with some printing notes and captions. John Van Fleet deftly illustrated this terror tale from Clive Barker's well-known comic, book, and film series. A haunting and skillfully painted panel page. Signed by the artist lower right. In very good condition. **$200 - $300**



193. Charles Vess original painting "Queen Cassiopeia". (1999) Accomplished in pencil, ink, watercolor, and mixed media on 15 x 16 in. art board. Accompanied by a separate sheet of dialog balloons. A very finely painted illustration by Vess of the vain and beautiful mythological figure Queen Cassiopeia. Assumed to be a book illustration, though use unknown. Finely rendered and appealing horizontal formatted page of the Queen, King, and a sea dragon. Signed and dated by the artist. In very good condition. **$300 - $500**



194. Charles Vess original theatrical poster art for the Stephen Sondheim musical *Into the Woods*. (1992) Accomplished in pencil and ink on 15 x 19 in. art board. Breathtaking illustration depicting "Little Red Riding Hood" and the "Wolf" for a production of Stephen Sondheim musical at the Barter Theater in Abingdon, VA, the headquarters of the artist's Green Man press. A prime example of Vess' skill in depicting myth and fantastical subjects. Signed and dated by the artist lower right. In very good condition. **$500 - $700**



195. Charles Vess original preliminary artwork. (1986) Accomplished in pencil on 20 x 30 in. art board. A finely rendered preliminary drawing of a dramatic lone figure, hair in the wind, holding a knife atop a mountain, overlooking a vanquished dragon sinking into the mire. Filled with depth and tonal shading. The finished preliminary to previous Lot 128. Signed and inscribed below the artwork, "C Vess '86, To Henry, a good one—Charles". In fine condition. **$800 - $1,200**

196. Charles Vess original artwork for the final page of final page *Taboo* #4 story "Morrigan Tales". (Spiderbaby, 1988) Accomplished in pencil and ink on 11.5 x 17 in. artist's leaf. A delicate and refined page characteristic of the artist, depicting a sad woman being comforted by another figure. Beautiful ink work throughout and superb final panel of a forest. Includes dialog overlay. In very good condition. **$200 - $300**

197. Al McWilliams original dogfight artwork for a "Spitfire" story page from *Crack Comics*. (Quality, 1940s) Accomplished in pencil and ink on 14.5 x 19.5 in. art board, A fabulous and rare WWII-era large format page from *Crack Comics*, featuring "Spitfire" in battle with the then-enemy of the US in Asia. An exciting aerial battle typifying the propaganda comics created at the time, which are still historically significant and rare. McWilliams is very well known for creating and illustrating comics and strips from the 1940s-70s. Exhibiting general toning and small piece missing from the top left corner, not affecting art. In good condition. **$200 - $300**

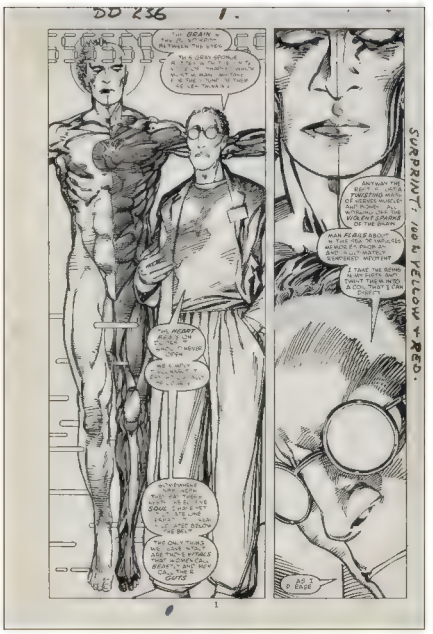
199. Matt Wagner and Alfredo Alcala original artwork for a 21-page story from the unrealized comic *Demon* #1. (DC, ca. 1990s) Consisting of (21) original art pages accomplished in pencil and ink on 11.5 x 16.5 in. artist's vellum, and (2) additional photostatic pages. An unpublished story though completely penciled and inked. Notated in pencil, "Alfredo Alcala" on page three, likely indicating he inked the piece. This is a fascinating and desirable set of pages to an unpublished story, possibly for an proposed Demon 2050 comic. Lovely and detailed inking by Alcala is reminiscent of other DC/Vertigo work such as Swamp Thing. A rare chance to purchase an unpublished yet seemingly complete story. In very good condition. **$400 - $600**

198. Matt Wagner original cover artwork for the graphic novel *Mage Book One: The Hero Discovered*, Vol. Two. (Comico, ca. 1980s) Accomplished in pencil and pastel on 19.5 x 28 in. artist's leaf. A beautifully painted published cover featuring this dynamic fantasy protagonist and his cast of characters. Wagner is a master artist (and writer, too) and this large and finished painting is a perfect "one-and-done" example to check off this box. In very good condition. **$800 - $1,200**

200. Kent Williams original artwork for *Blood: A Tale.* (DC/Epic, 1987) Accomplished in pencil, ink, and watercolor on 12 x 17.5 in. art board. A superb and characteristically tense and energetic drawing of a nude woman slightly bent forward. Williams' work is in high demand and the Yellow Kid Award-winning artist has received praise the world over for his soul exposing portraits of strong but vulnerable woman. Signed and dated by the artist. In very good condition. **$1,000 - $2,000**

"...TO PUNISH US ANEW FOR HIS LOVER'S DEATH."
"THEY RUN WILDLY ABOUT SEEKING SHELTER FROM THE STORM...SEEKING WHAT CANNOT BE FOUND!"
NOW HE COMES AGAIN TO OUR WORLD--
AND DO YOU SEE? MY CLAN SHALL BE THE FIRST TO PAY.
FOR COUNTLESS YEARS HE MUST HAVE SLEPT...!
THE PALLS? IT'S WATERS CHURN!
"THIS MADNESS! MADNESS!"
AND WHAT THOUGHTS RACE THROUGH THE WIND GODS MIND? WHAT BITTER MEMORIES DRIVE HIM TO BRING ON SUCH DOOM?
SUCH QUESTIONS ARE BUT THE INTIGASTION OF FRUSTRATION! FOR WE--WHO STILL FIND THE MIND OF OUR FELLOW MAN AN ENIGMA--MUST EVER BE BARRED FROM THE SOUL...OF A GOD!
MY LORD--DO YOU SEE? SHE WHO IS MY SISTER AND THE BOY MY BROTHER!
MY PLACE IS BESIDE THEM!
"BELOW, I..."
TONGAH--WHERE ARE YOU, MY BROTHERS?
WE NEED YOU! NEED YOU!
TONGAH!

201. Barry Windsor-Smith and Bill Everett original artwork for *Astonishing Tales Featuring Ka-Zar & Dr. Doom* #6 Page 5. (Marvel, 1971) Accomplished in pencil and ink on 10.5 x 15 in. art board. A superbly executed page with a desirable splash in the middle portion. Penciled by Barry and inked by veteran great Bill Everett! Sharp drawing by the two greats make this a fine offering of "Ka-Zar" from the magic time of the 1970s. *Conan* pages from the same period routinely realize five figures. In very good condition. **$800 - $1,200**



202. Barry Windsor-Smith original artwork for *Daredevil* #236 Page 1. (Marvel, 1986) Accomplished in pencil, ink, and correction fluid on 11 x 16 in. Bristol board. BWS is at the top of his game here in this spectacular opening splash page! There is much to love about this—two full page panels and Barry's exquisite design! Indicia affixed to rear. Some minor yellowing in margins. In very good condition. **$400 - $600**

BUT...SCANT YARDS AWAY...THE ANONYMOUS ASSAILANTS PRESS ON...RELENTLESS IN THEIR PURSUIT!
SILENTLY, WE MUST GET CLOSE ENOUGH FOR THE STRANGLING TO HAVE BEEN EFFECTIVE.
IF WE HAVE THE LUCK OF A LITTLE MORE, WE'LL BE ON OUR WAY SOON.
I WAS RIGHT! TWO MORE
A FAINT RATTLE COMING FROM BEHIND ME!
POW
CLOSE FOR THE MAIN BEAM
I'LL JAM AS TYLE TOUCH OF TONY STARK'S REPULSOR MITH.
CRASH

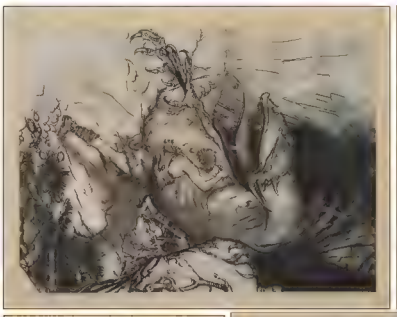
203. Barry Windsor-Smith original artwork for *Nick Fury, Agent of S.H.I.E.L.D.* #12 Page 3. (Marvel, 1969) Accomplished in pencil, ink, and correction fluid on 11 x 17 in. art board, with multiple vellum paste-overs. Number 12 was the only issue Barry did of this memorable series, and this page exhibits BWS' superb layout and execution in a distinctly appealing Marvel style. A great early example from one of the legendary comic artists. In very good condition. **$800 - $1,200**

204. Neal Adams portfolios and Jim Sterenko & Harlan Ellison signed portfolio. Including Repent, Harlequin! portfolio signed by Jim Steranko and Harlan Ellison, Neal Adams Conan set A and B portfolios, 1975 (bootleg?) Neal Adams sketch portfolio. Portfolios are most often signed and numbered by the artist. No warranty to completeness of each portfolio is made, although most, if not all, are thought to be complete, often with original mailing envelope, and are in generally fine condition. **$200 - $300**

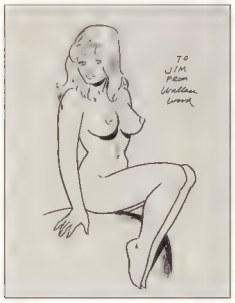
205. Frank Frazetta signed limited edition lithograph "Golden Girl". Rare color lithograph accompanied by original mailer, folder, Russ Cochran letter and decorative tissue paper. Numbered "678/2000" and signed in cursive by Frank Frazetta. **$200 - $300**

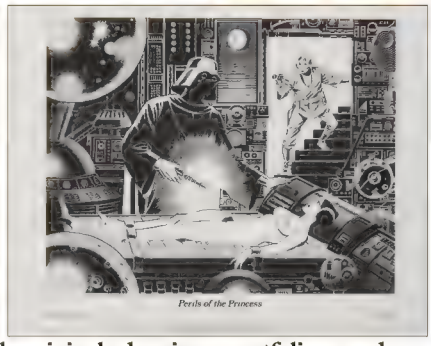
206. Frank Frazetta *Famous Funnies* portfolio and Roy Krenkel *Seven Wonders of the Ancient World* portfolio. Frazetta Famous Funnies portfolio and Roy Krenkel Seven Wonder of the ancient world portfolio. Portfolios are most often signed and numbered by the artist. No warranty to completeness of each portfolio is made, although most, if not all, are thought to be complete, often with original mailing envelope, and are in generally fine condition. **$200 - $300**

207. Jon J. Muth prints and signed leaf from *Stonecutter* by John Kuramoto. (1994) Consisting of a 17 x 24 in. mat containing art prints and a page signed by Jon J. Muth and John Kuramoto, hand-numbered "25/500". Being elements from a limited edition printing of *Stonecutter*. In very good condition. **$200 - $300**

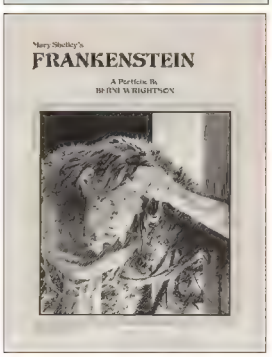


208. Arthur Rackham (5) engraving prints. Collection of (5) vintage color engraving prints ranging in size from 5 x 6.75 in. to 5.25 x 7.75 in., mounted to backing board, matted, and ready for framing. In very good condition. **$200 - $300**





209. Wally Wood signed original drawing, portfolios, and ephemera. Including an original signed female nude drawing, Sally Forth #1, The Rare Wood, Weird Sex Fantasy Portfolio (torn cover) plus misc. Wood prints. Includes parodies of *Flash Gordon* and *Star Wars*. Portfolios are most often signed and numbered by the artist. No warranty to completeness of each portfolio is made, although most, if not all, are thought to be complete, often with original mailing envelope, and are in generally fine condition. **$200 - $300**



210. The Studio artists portfolios and prints. Including signed Bernie Wrightson Edgar Allan Poe Portfolio (2 copies), Wrightson Apparitions, two Wrightson Frankenstein, Drawings of Barry Windsor Smith box, Sibyla Portfolio by Barry Windsor Smith, Dragons print #1 and 2 by Michael Kaluta, Dante's Inferno by Kaluta, and Children's Twilight by Kaluta. Portfolios are most often signed and numbered by the artist; No warranty to completeness of each portfolio is made, although most/ all are thought to be complete and often with original mailing envelope and are usually in excellent, unread condition. **$200 - $300**

211. Collection of Fantasy-themed porfolios. Including P. Craig Russell Chimera, Stephen Fabian's Fantastic Nudes, Mike Nasser's Starspawn, Bob Gould's Two Man Horse Portfolio, Frank Thorne's Wizards and Warrior Women Portfolio, Howard Chaykin's Cody Starbuck (2 copies), Chaykin Elric Portfolio, Chaykin Robin Hood, Chaykin A Study in Scarlet, Fantasy Worlds of Alex Nino, Frank Brunner Bran Mal Morn, Frank Brunner Alice in Wonderland, Jim Starlin Camelot 4005, Dave Sim the Animated Cerebus, Frank Cirocco The Land of Shadows, Bruce Jones Other women other Worlds Portfolio, Mike Ploog Night Cap Portfolio, Jack Katz's First Kingdom Portfolio, Tom Sutton Dream Quest Portfolio, Kenneth Smith Phantasmagoria portfolio (2). Portfolios are most often signed and numbered by the artist; No warranty to completeness of each portfolio is made, although most/ all are thought to be complete and often with original mailing envelope and are usually in excellent, unread condition. **$200 - $300**

Registration Form: Comic & Illustration Art
The Property of a Distinguished American Collector

For office use only
Bidder Number:_____

Please print all information

Mr./Mrs./Ms._____

Business Name_____

Mailing Address_____

City_____ State_____ Zip_____

Country _____

Home Phone: _____

Cell Phone: _____

Business Phone:_____

Fax: _____

Email: _____

Credit Card: Type_____

#_____

Exp. Date _____

State ID # _____

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGAL, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE "CONDITIONS OF SALE" AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID. ALL GROUP LOTS (DEFINED AS ANY LOT CONTAINING MORE THAN ONE ITEM) IN THIS CATALOG CONTAINING EITHER PHOTOGRAPHS, NEGATIVES, TRANSPARENCIES, SCRIPTS, POSTERS, LOBBY CARDS, STORYBOARDS, SKETCHES, AUTOGRAPHS AND OTHER MISCELLANEOUS EPHEMERA, ARE SOLD "AS IS" AND ARE NOT SUBJECT TO RETURN. PROFILES IN HISTORY DOES ITS BEST TO PROPERLY DESCRIBE THESE GROUP LOTS FOR IDENTIFICATION, NUMBER COUNT, CONDITION, ETC., BUT THERE MAY BE DUPLICATES, COPIES AND VARYING COUNTS FROM WHAT IS STATED IN THE CATALOG. BUYERS ARE RESPONSIBLE FOR SATISFYING THEMSELVES CONCERNING ALL OF THESE MATTERS STATED WITHIN THE CATALOG ENTRY.

AS SET FORTH IN THE "CONDITIONS OF SALE", FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER'S PREMIUM (20% OF FINAL BID PRICE IF CASH; 24% OF FINAL BID PRICE IF CREDIT CARD; 28% OF FINAL BID PRICE IF BIDDING VIA INTERNET, PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

For telephone bidders only: Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles' sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office no later than 5:00 p.m. PT, one (1) day prior to the Auction date. Any registrations coming in after 5:00 PT one day prior to Auction are accepted at the sole discretion of Profiles in History, please check with our office 1-310-859-7701 to confirm.

For absentee bidders only: The absentee bid process is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer's premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. PT one (1) day prior to the Auction date. Any registrations coming in after 5:00 PT one day prior to Auction are accepted at the sole discretion of Profiles in History, please check with our office 1-310-859-7701 to confirm.

Telephone Bidders check this box ☐ **Absentee Bidders check this box** ☐ **Floor Bidders check this box** ☐

Profiles in History's terms are net seven (7) days of the auction or within five calendar days of the invoice date, whichever is later. I, the undersigned, have read and agreed to the terms and conditions of sale.

(Signature)_____ (Date)_____

For dealers purchasing for resale only: The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number:_____

Dealer: (Signature)_____(Date)_____

COMIC & ILLUSTRATION ART
THE PROPERTY OF A
DISTINGUISHGED
AMERICAN COLLECTOR

Auction 114
DECEMBER 12, 2019

Bidder Name

_____

Phone #1

_____

Phone #2

_____

PROFILES IN HISTORY: 26662 Agoura Road, Calabasas, CA 91302
PHONE: 310-859-7701 • FAX: 310-859-3842

BID FORM
ABSENTEE & TELEPHONE

For office use only
Bidder Number:_____

Profiles in History uses the following increment multiples:

$50 to $500	by $25
$500 to $1,000	by $50
$1,000 to $2,000	by $100
$2,000 to $5,000	by $250
$5,000 to $10,000	by $500
$10,000 to $20,000	by $1,000
$20,000 to $50,000	by $2,500
$50,000 to $100,000	by $5,000
$100,000 to $250,000	by $10,000
$250,000 and up-Auctioneer's discretion	

Please print all information and fax or email this registration form to Profiles in History.

AUCTION LOT #	DESCRIPTION OF LOT	BID $ EXCLUDING PREMIUM *Absentee Bidders only*

INDEX – Lots by Artist

Adams, Neal: 117, 204
Alcala, Alfredo: 199
Aragones, Sergio: 1, 2
Beck, C. C.: 118
Bingham, Jerry: 120
Bolland, Brian: 3
Boyette, Pat: 121
Brunner, Frank: 4, 5, 211
Buckler, Rich: 152
Buscema, John: 6, 122
Byrne, John: 7
Calafiore, Jim: 123
Carlson, George: 124
Chaykin, Howard: 211
Cirocco, Frank: 211
Colan, Gene: 8, 126
Colletta, Vince: 58, 150
Comolo, Giorgio: 125
Craig, Johnny: 9, 10
Crandall, Reed: 11
Crumb, Robert: 12, 13,
Darrow, Geof: 127, 128, 129, 130
Davis, Jack: 14, 15, 131, 132
Ditko, Steve: 16, 17, 18, 19, 20, 21, 22, 23
Dorman, Dave: 94
Drucker, Mort: 24, 25, 26, 27, 28
Eisner, Will: 29,
Elder, Will: 91
Esposito, Mike: 30
Evans, George: 31, 133, 134
Everett, Bill: 210
Fabian, Stephen: 211
Finch, David: 135
Flenniken, Shary: 136
Frazetta, Frank: 32, 98, 205, 206
Feldstein, Al: 33
Gianni, Gary: 34
Glanzman, Sam: 137
Gould, Bob: 211
Green, Dan: 35
Gulacy, Paul: 138
Heath, Russ: 140
Hitch, Brian: 141
Hughes, Adam: 37, 142, 143, 144,
Ingels, Graham: 36, 145
Jackson, Jack "Jaxon": 146
Janson, Klaus: 38
Jones, Bruce: 211
Jones, Jeff: 39, 40, 41
Kaluta, Michael: 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 147, 148, 210
Katz, Jack: 149, 211
Kirby, Jack: 56, 57, 58, 59, 60, 61, 62, 150, 151, 152, 153
Klein, George: 6
Klein, Robert: 154
Krenkel, Roy: 98, 206
Krigstein, Bernard: 63, 64,
Kubert, Joe: 66, 155
Kurtzman, Harvey: 65
Layton, Bob: 67
Leach, Garry: 156
Lee, Jim: 68
Lloyd, David: 157, 158
London, Bobby: 136, 159, 160
Maroto, Esteban: 161
Mayerik, Val: 162, 163, 164, 165, 166, 167
McWilliams, Al: 197
Mejia, Hermann: 168
Messner-Loebs, William: 169, 170
Mingo, Norman: 171
Muth, Jon J.: 69, 70, 71, 72, 73, 74, 75, 172, 173, 174, 175, 207
Nasser, Mike: 211
Niño, Alex: 176, 211
Neary, Paul: 141
Nostrand, Howard: 177
O'Neill, Dan: 136, 178, 179
Palmiotti, Peter: 123
Ploog, Mike: 76, 77, 78, 79, 80, 81, 82, 180, 181, 211
Rackham, Arthur: 208
Rickard, Jack: 83,
Rogers, Marhsall: 84, 182, 183
Romita, John, Sr.: 85
Romita, John, Jr.: 86
Ross, Alex: 87
Royer, Mike: 59, 62, 151
Royo, Luis: 89
Russell, P. Craig: 185, 186, 211
Sanjulián: 88
Schaffenberger, Kurt: 90
Severin, John: 91, 92
Sharp, Liam: 187
Shelton, Gilbert: 188
Sim, Dave: 211
Smith, Kenneth: 211
Starlin, Jim: 211
Steranko, Jim: 93, 204
Stevens, Dave: 94
Sutton, Tom: 190, 191, 211
Thorne, Frank: 211
Torres, Angelo: 95, 96, 189
Van Fleet, John: 192
Verpoorten, John: 56, 57
Vess, Charles: 194, 195, 196
Wagner, Matt: 198, 199
Wiacek, Bob: 86
Williams, Kent: 200
Williams, Richard: 97
Williams, Scott: 68
Williamson, Al: 98
Windsor-Smith, Barry: 99, 100, 101, 102, 103, 104, 105, 106, 201, 202, 203, 204, 210
Wood, Wally: 108, 209
Wrightson, Bernie: 107, 109, 110, 111, 112, 113, 114, 210
Zeck, Mike: 115, 116

IMPORTANT SALES TAX INFORMATION

Due to the recent U.S. Supreme Court decision in South Dakota v. Wayfair, Profiles in History *may* be required under state law to collect sales tax for the winning bidder's state. In such cases, the winning bidder's invoice will reflect the sales tax due based on applicable state and local sales tax rates.

Bidders final billing and shipping address must match at the time of registration. Note: Bidders with multiple shipping addresses must contact our offices prior to auction registration. 310-859-7701

Due to the recent U.S. Supreme Court decision in *South Dakota v. Wayfair*, states are now permitted to require a larger universe of out-of-state vendors to collect and remit sales tax on sales to customers within the state. Consequently, Profiles in History may be required to collect and remit state and local sales tax on certain transactions for the first time.
All bidders acknowledge that their bids are exclusive of sales tax, and that if Profiles in History has a sales tax collection obligation in the bidder's state, applicable sales tax will be owed by the successful bidder and the invoice issued by Profiles in History to the winning bidder will reflect the applicable sales tax due.
Additionally, any bidder claiming a sales tax exemption (e.g., resale exemption, tax exempt entity, etc.) must provide Profiles in History with the applicable, fully-completed, exemption documentation before sales tax will be removed from the invoice.

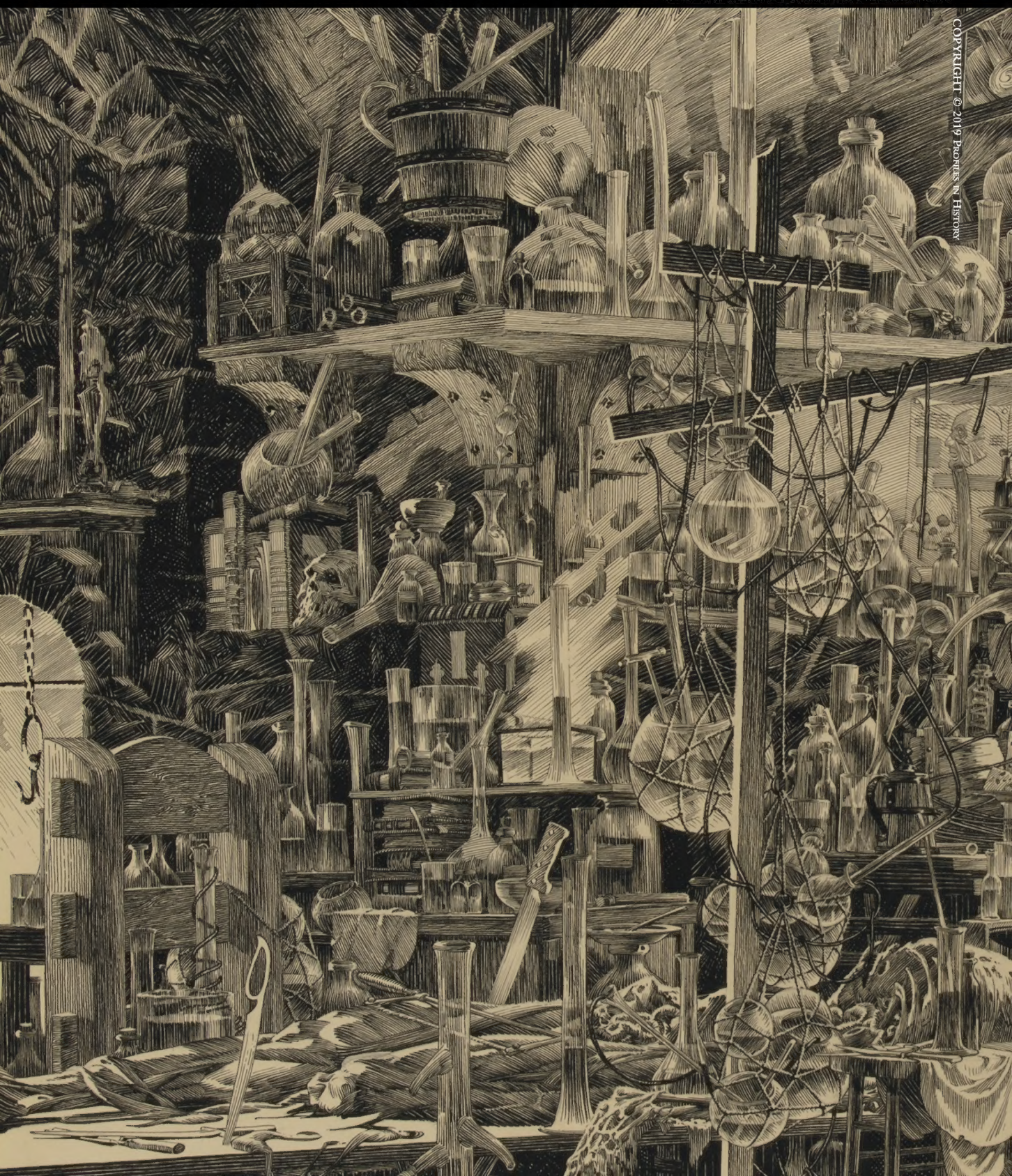
www.profilesinhistory.com

email: info@profilesinhistory.com

Profiles in History

Featuring Bernie Wrightson's art for the wraparound cover to Mary Wollstonecraft Shelly's "Frankenstein" Graphic Novel (Marvel, 1983)

www.profilesinhistory.com



Copyright © 2019 Profiles in History